

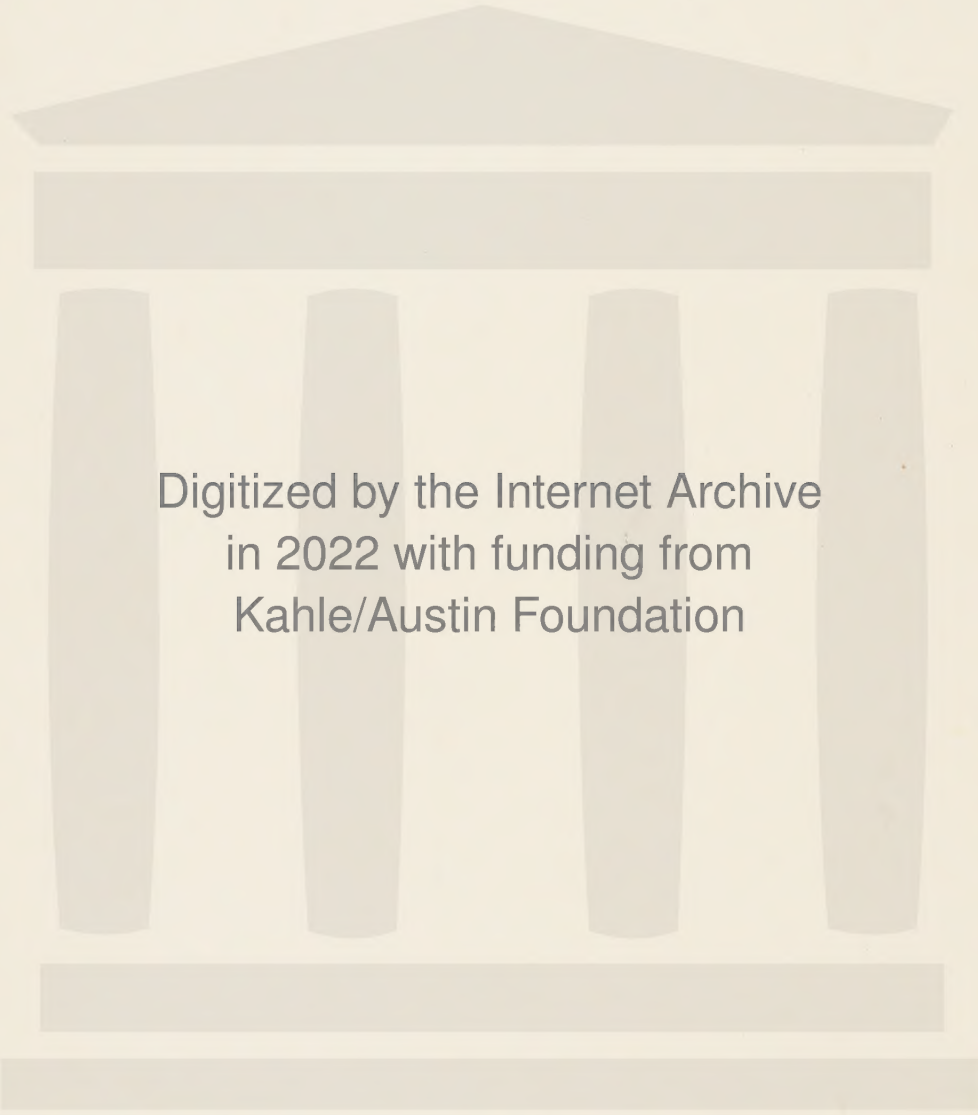
ANDREAS ECKARDT
HISTORY OF
KOREAN ART



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HISTORY OF KOREAN ART

A HISTORY OF KOREAN ART

BY

ANDREAS ECKARDT

TRANSLATED BY J. M. KINDERSLEY · M. A. OXON

WITH 506 ILLUSTRATIONS ON 168 PLATES
4 COLOURED PLATES, 8 INSET-PLATES AND 1 MAP

MILLS
COLLEGE



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PREFACE

It is now nearly twenty years ago since, at the outset of my sojourn in the Far East, I started with some diffidence on the task of studying and collecting materials for a History of Korean Art. Interest in Far Eastern art, aroused at the end of the last century by the display of Japanese handicrafts at the Vienna Exhibition, had been increased by the Russo-Japanese War; but at that time little had been written which might serve as an introduction to the art of the Far East in general and to that of Korea in particular, and indeed the very existence of Korean art had been called in question.

While there has been an enormous increase in the literature dealing with the art of China and Japan, literature concerning Korea has remained practically non-existent. A certain amount has been written during the last twenty years about one or other of her artistic periods, and since her annexation by Japan in the autumn of 1910 the excavations undertaken by the new Japanese Government have contributed materially to our knowledge both of her history and of her art; but much has remained and still remains to be done. So far no attempt has been made in any Asiatic or European language to collect and embody in a general history the material at the present day available. To accomplish this is the object of the present work. It will, it is hoped, bring to light the astonishingly high importance of the art of Korea not only for the Far East but for the whole civilised world. While I am fully conscious of its deficiencies, I can at any rate claim for it that I have done the best I could. In numerous journeys throughout the whole of Korea and in China and Japan; on frequent visits to old centres of civilisation and to many museums of Far Eastern art at home and abroad I have traced the development of Korean art in a way which enables me in the present work to put before the public the result of my investigations and comparisons. I am firmly convinced that it will serve as a fresh stone in the edifice of our knowledge of Far Eastern art, and trust that it will enable others to build still further on the foundations that I have laid. In its production I have met with much kindly support. I am indebted above all to the paternal interest of my revered Abbot-bishop Bonifacius Sauer, O. S. B. of Wonsan, as well as to that of Dr. Norbert Weber, Arch-abbot of St Ottilien, who together made possible my journeys and studies. I am further indebted to the ever-ready assistance of my colleagues in the mission-field, especially to that of Pater Kanisius Kügelgen, O. S. B.;

as also to the support of the members of the Japanese Administration. Among the latter I wish especially to mention H. E. Viscount Saito, the time-honoured Governor-general of Korea; Professor R. Fujida, the Director of the General Government Museum; Mr. Suyemats', head of the Prince I household; Professors Oda and Tanaka of the Imperial Japanese University in Söul; Mr. K. Kato one of the first authorities on Korean history and archaeology, and Mr. I. Sawa, both of the General Government, Söul. At whatever door I have knocked either verbally or by letter, especially in the case of the directors of the museums of Söul and Kyöngtju; Tokyo, Kyoto, Nara, and Nagoya; Port Arthur, Peking, and Tientsin; Berlin, Munich, Cologne, and Bremen; Moscow, Paris, London, New York, Washington, etc. I have met with an eager and friendly reception and with a sincere desire to advance my labours. It is impossible for me to give individually the name of each professor and director, but I may be permitted here to proffer them all once more my hearty thanks; it was only owing to their united efforts and assistance that the present work was made possible.

My special thanks are due to my publisher, Mr. Hiersemann of Leipzig, to whom the publishing trade is so much indebted; and who in spite of all difficulties has provided such excellent paper and type, and spent so much trouble on the reproduction of the illustrations.

I desire furthermore to express my thanks to Mr. I. M. Kindersley, the translator of the work, to Mr. A. F. Kendrik, who supervised the correction of the English proofs; and to Dr. Wilhelm Olbrich, who finally revised both editions and assisted in the compilation of the English index.

I have to the best of my ability compiled a bibliography from the material available in the Far East. With complete lists of books bearing on the subject, as with notices of works with which I am unacquainted, or which I have not used, I consider that I can dispense. The connoisseur has at his disposal the lists in O. Münsterberg's "*Chinesische und Japanische Kunstgeschichte*", as also library and booksellers' catalogues.

In the transliteration of Sanskrit words I have out of consideration for my readers avoided nearly all diacritical marks.

I am fully aware that the work is, in spite of the pains expended on it, by no means perfect. I shall therefore be grateful for any corrections or suggestions by friendly readers which may contribute to the aim which I have in view, namely, by way of accurate investigation to advance still further the high ideals of German civilisation.

Tokwon, Wonsan (Korea) 1st. July 1928.

P. Andr. Eckardt, O. S. B.

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REMARKS ON THE PRONUNCIATION OF KOREAN, JAPANESE AND CHINESE WORDS

Although linked together by the common bond of the Chinese written character, which though understood by all three peoples, is pronounced differently by each, Korean, Chinese, and Japanese are entirely distinct languages — not dialects — each with its own script and vocabulary. We differentiate, accordingly, between Chinese, Sino-japanese, and Sino-korean words and pronunciation.

For the transliteration of Korean into Roman character, I have adopted the method laid down in my Korean Conversation Grammar (J. Groos, Heidelberg, 1923). All vowels are pronounced as in German; in addition, *ö* is an open o (as in “orgel”); *ü* and *ü* (distinct letters in Korean) open palatal u sounds, in this case the *ü* does not denote shortening of the vowel; *ph*=*p*^h (aspirated *p* not *f*). Between vowels all consonants are pronounced soft; modified vowels have been written, differing in this instance from the grammar, *ä*, *ö*, *ü*, as in German (instead of *ai*, *oi*, *ui*); *yi*=*ī* is pronounced as *i* with a suggestion of initial *ü*. When a syllable with an *i* sound (*i*, *y*) follows, the preceding vowel is generally modified. As *e* in Korean is formed from *ö* + *i*, and is therefore a modified vowel, *ö* can, as for example in the word “Phyöng-yang” be pronounced and written *e*=“Phyengyang”. For transliterating from the Japanese the rules laid down by the Roma-ji-kai hold good. For the pronunciation of Chinese words I have adopted the rules formulated by the Commercial Press, Shanghai, and sanctioned by the Education Department of the Ministry in Peking in 1918 (Phonetic Dictionary, Commercial Press Ltd., Shanghai, 1919).

Since 1910 the Japanese vernacular has been introduced into Korea for ordinary intercourse (Post, Railways, etc.); I have, accordingly, in the case of the more important place-names, given both pronunciations. Söul, pronounced Sö-ul, is a Korean word meaning “capital”; in Chinese script with Sino-korean pronunciation the place is called Kyöng-söng; the same character in Sino-japanese is pronounced Kei-jo, while a Chinaman would call it Tsing-cheng.

Similarly, Phyeng-yang in Japanese is called Hei-jo; in Chinese, P'ing-yang; the Chinese written character is the same in all three cases.

The name of the last Korean dynasty „I“ is pronounced as long „ee“ and is written sometimes like Ri, Li, Lee.

Approximately: German *ā* = English *a* in “father”; *ä* = northern English *a* in “sat”; *ē* closed = English *a* in “fate”; *ě* open = English *e* in “get”; *ī* closed = English *ie* in “belief”; *ī* open = English *i* in “ship”; *ō* = English *o* in “low”; *ö* = English *o* in “not”; *ū* = English *u* in “blue”; *ü* = English *u* in “ful”.

Similarly *ä* long = French *è* in “père”; *ä* short = English *e* in “fell”; *ö* long = French *eu* in “feu”; *ö* short = English *e* in “get”; *ü* long or short = French *u* in “sur”; *y* long or short, very nearly equals *u*. (See Otto's German Conversation Grammar, 32nd Edition, J. Groos, Heidelberg, 1926).

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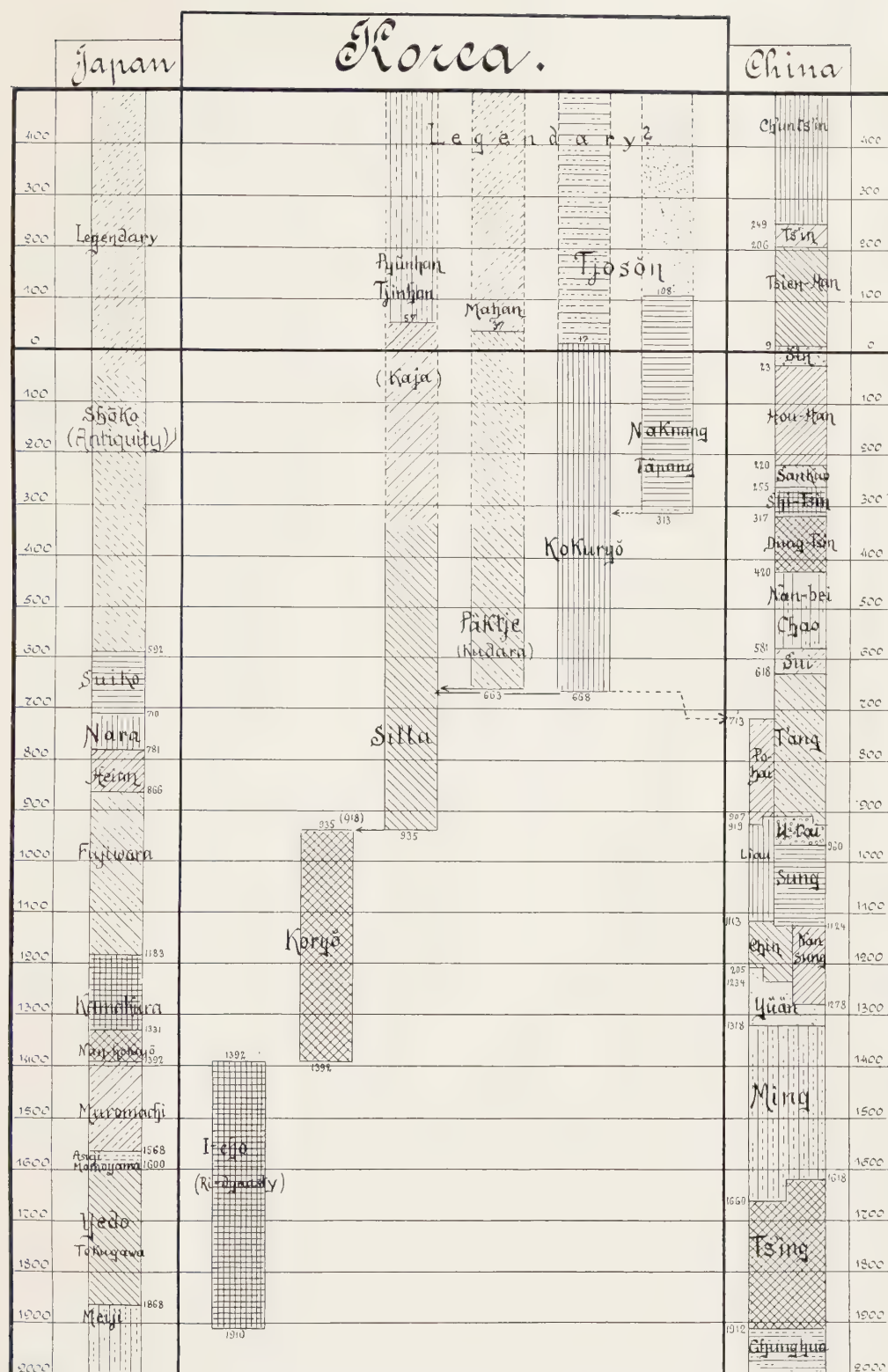
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Chapter I

GENERAL. HISTORICAL SURVEY

Korea is for us Europeans the most usual designation of the peninsula which pushes down from the north as a wedge between China and Japan. In size as large as Italy, it unfolds like that country a wealth of scenic beauty, well calculated to elevate man's faculties and predispose him to a vigorous practice of the fine arts.

The Korean people has at the present time an innate understanding and love of art; but looking back on the artistic activity of earlier centuries we cannot but realise that this love was appreciably greater then under the fostering care of large-minded monarchs, than is the case at present amid an impoverished and dependent population.

The Korean is sturdy and well-built. The original population, judging by language and art, appears to have immigrated from India many thousand years ago. Thereafter came fresh immigrations and movements of peoples from the North; from Manchuria, the Urals, and Central Asia on the one side, and from China on the other.

The Koreans ascribe the foundation of the kingdom of Tjosŏn (Japanese, Chosen) to the legendary king Tankun (2317 B. C.). Thereafter history is silent till the year 1122 B. C. when Kĭtja with about 10,000 warriors emigrated from China to Korea and settled in the neighbourhood of Phyŏngyang¹ (Japanese, Heijo). A Chinese colony existed in Naknang² (Japanese, Rakurō; Chinese, Lolang) and Tāpang (Japanese, Taiho; Chinese, Dafang) as late as the year 313 A. D. (cp. Inset-plate A).

Korean history begins to take more reliable shape in the year 57 B. C. when the kingdom of Silla (Japanese, Shiragi) with Kyŏngtju (Japanese, Keishu) for capital, arose in South Eastern Korea. Extending gradually far outside its original borders, it lasted till 935 A. D. whereas in Mid Korea the contemporary kingdoms of Paktje (Japanese, Kudara or Hyak'sai) and Kokuryō (Japanese, Kokurai)³, with Phyŏngyang for its capital, only lasted from 37 B. C. till

¹ Ph is pronounced in Korean not as f but as aspirated p.

² Pronounced: Nángnang.

³ Called also Kuma.

663 A. D., and from 17 B. C. till 668 A. D. respectively, after which dates their dominions were absorbed partly by Silla and partly by Parhā (713-925 A. D.).

In Päkŭtje evidences of earlier art are few and far between, though some such can be found in Yakushiji, a Buddhist monastery near Nara in Japan. For this reason we are bound to emphasise the importance of Silla and Kokuryō, more especially as the latter kingdom, originally master only of Middle and Northern Korea, made good its influence in conflicts of varying fortune with China and the northern boundary states, and extended its borders to the Sungari, the Amur, and the Liaotung peninsula.

The three kingdoms of Kokuryō, Päkŭtje, and Silla are known as the "Samkuk" or the Three Kingdoms. From or through them, Japan gained the greater part of her civilisation, her script, her literature, her art, and even her religion. In the main of Chinese origin, this Japanese civilisation has been repeatedly modified, both by central Asiatic and Indian, and even Greek and Cretan influences; but Korea's influence was paramount. For centuries in Japan Korean sages, besides acting as instructors in literature and art, exercised a considerable influence on the language and trained the parent-stock for the future Shogunate. It was settlers from Korea who raised Japanese pottery to the position which it still holds to-day in the history of art as a whole.

Koryō (918—1392 A. D.), capital Songto (Japanese, Kaijō), succeeded to the heritage of Silla. It comprised the whole of Korea and certain provinces of Southern Manchuria. When Marco Polo, who in his well-known description of the life of the Eastern World drew a dazzling picture of the power and glory of the Far East, came in the year 1261 to the Mongol court, the influence and importance of Koryō was by no means inconsiderable. It was then that the name Koryō (Japanese, Korai) or "Land of Beautiful Mountains", reached Europe for the first time in the garbled form of "Korea".

The "Wang" dynasty of Koryō reigned till the year 1392, when it was succeeded by Thätjo the founder of the I dynasty (1392—1910). Henceforth the country was once more known as Tjosŏn, — the Land of Morning Cool — significantly translated by many travellers as the "Land of Morning Calm".

Even nowadays, under Japanese domination, the old name Tjosŏn (Chosen) has been preserved. The capital, since the beginning of the I dynasty, has been Sŏul, pronounced Sŏul, which is the same as Kyōngsŏng, or in Japanese official pronunciation, Keijo.

In the year 1653, the Dutchman, Henrik Hamel, and his companions were wrecked on the south coast of Korea and remained in the country for several decades; while in 1835 Catholic missionaries made their way secretly into it and laboured among the people at the peril of their lives.

Finally, from somewhere in the sixties of the last century, German, French, and American ships made attempts to force an entrance into the country. Nevertheless from the time that the Japanese under Hideyoshi (1593) took over the Peninsula until the year 1884 Korea succeeded in keeping herself entirely aloof from the outer world, even from Japan, and obstinately refused to allow ingress to strangers, even going so far as to put them to death, if the government officials could get hold of them. So comes it that Korea is even nowadays frequently referred to as the "locked" or "hermit" kingdom.

Korea kept herself isolated, while the life of the outside world flowed on. Compelled every year to go to Peking to fetch the (lunar) Calendar, and to pay for centuries a certain amount of tribute, her dealings, or rather misdealings, were confined otherwise strictly to her own borders. The natural result was that isolation from the outer world, blood-sucking on the part of Korean mandarins, and a weak government combined to impoverish not only the country itself, but its ideas and above all its art; so that, during the last few centuries the Korean people has fallen from its former high estate of civilisation and culture.

It is possible that in our day under Japanese, European, and American influence this well-endowed and aesthetically highly-gifted people may take once more an upward turn; but seeing that each succeeding year witnesses the surrender of more and more of the national characteristics and idiosyncrasies, we cannot but feel that it is as the remnants of a long vanished, though still beautiful past, that the monuments of ancient Korean art continue to delight us.

Chapter 2

THE KOREAN ARTISTIC FACULTY

When we contemplate the early works of Korean artists we cannot but admit that they bear witness as a rule to a refined aesthetic taste and are the outcome of a restraint and classical beauty which in the field of Far Eastern art are an unmistakable characteristic of Korean artistic development. As will be repeatedly demonstrated in the text and by illustrations in the course of the following chapters, it is no exaggeration to aver that Korea is responsible for the production of by far the most beautiful, or rather, the most classical works of art in the Far East, differing both from the exaggerated and frequently distorted models of China, and from the often too sentimental and pattern-ridden degeneracies of Japan.

While giving China all due credit as the master-teacher of Far Eastern art, we feel that her Korean scholar has not only adopted and preserved the teacher's

time-honoured traditions, but in many cases has still further ennobled them. Japan, on the other hand, was the docile pupil of China and Korea. In her art's sublime development she has happily united the forms characteristic of both schools and especially in painting and wood-carving, though also in pottery and lacquer-work, has produced masterpieces of the very highest workmanship.

In Korea, in spite of Hideyoshi's campaign, comparatively much has come down to us from early and very early times. Most of it we owe to the diligent and painstaking work of excavation and collection undertaken by the Japanese Government during the last twenty years. Every new excavation and practically every new discovery goes to prove that, in the Silla, Kokuryō, and Koryō epoch especially, the taste of this people was good; it is in fact as classical witnesses to Far Eastern artistic taste that these ancient monuments confront us. If we compare Korean art with that of China and Japan, we are involuntarily impressed by the deformed feet of the women of China and by the dainty, stunted trees of Japan; such deformities as an ideal of beauty are entirely foreign to Korea; she has always preserved her natural taste for the beautiful and given it classical expression in the periods of her prime.

Is this artistic faculty dead nowadays in Korea? From repeated observation and experience I venture to say no. The nation is too poor to erect large buildings or to afford the luxury of costly establishments or artistic adornment; but in the departments of dress, housing, and simple interior furniture in which taste can still be displayed, we discern a really deep-seated sense of art, not artificial, but inborn. In my leisure time I have repeatedly shown to the common people pictures of different countries in various colouring and of varying degrees of excellence, and have often been amazed at their happy choice and unerring judgment. The Korean eye never failed to prefer simple and beautiful lines, forms, and colours; anything too crowded, too profuse, too glaring generally met with disapproval. This kind of experiment does not of course prove too much; but it enables us to recognise the inborn, national gift for art, and an, as a rule unconscious, aesthetic taste.

When canons of art are quoted in old Korean books, it will be found that they are generally borrowed from China and afford little new material for a history of art in Korea. As a rule the Chinese aesthetes lose themselves in philosophical speculations, in geomancy, in a schematic pedanticism which has nothing in common with Western ideas; while Korean aestheticism, according to tradition, was familiar with canons of art and numerical proportions, above all in the combination and application of colours.

In addition to this natural artistic sense and taste, the Korean nation is endued with considerable technical skill. This does not make any difference

to the fact that copies are more numerously represented than original works, in other words that the creative and plastic faculties are in the Koreans, as in the Far East in general, less highly developed than the faculty of imitation.

This is of a piece with the whole system of education, not merely with the often jejune study of the Chinese character. It is a matter of common knowledge that in the case of Asiatics the memory is better cultivated than the understanding, with the result that the mind too becomes more inclined towards reproduction than to creation. It is not enough to try and explain, simply by the spirit of conservatism, this rigid adherence of culture and art to forms of a bygone age; that spirit but conceals a wound which cripples the creative faculty, not only on the surface, but in the inner recesses of Asiatic national life; it is the inability of Far Eastern civilisation to attain further development.

Bound up with this is the further question: Can Korean artists realise artistic ideals or is creative art for them only the art of decoration?

It is dangerous to answer this question from a single point of view. Undoubtedly in the golden age of their artistic activity the Koreans were capable of realising ideals, but these ideals were limited. Neither Ancestor-worship nor Confucianism was able to provide the artist with due creative nourishment; neither could Buddhism in spite of the richness of its cult. We cannot, in this respect, draw a comparison between Christianity and Buddhism. To Buddhism ideals in our sense are unknown; for it the culminating point of all endeavour, all philosophy, and all religion is absorption into nothingness. Buddha left the mass of the people as a rule untouched and cold. For that reason — isolated cases such as the Sök-kul-am excepted — Korean art, in so far as it was Buddhistic, never soared above the level of the decorative into the large-featured, universal, monumental portrayal of life. Inner coherence and cohesion was lacking. Buddha worship in Korea, though introduced into the country, sometimes with cruel accompaniments, in the Silla epoch, *never became part of the daily life of the people*. If we keep this before our eyes we shall get a profounder notion of what Far Eastern art in general and Korean art in particular really is.

It is a sign of natural moral strength that, in spite of the lack of ideals in our sense of the word, Korea has produced such works of art as still stand before us and arouse our interest; let us but rejoice in their existence and extend to them a mead of kindly appreciation and we shall find that our trouble has not been in vain.

Ancestor-worship confines its activities to the erection of sepulchral monuments; Buddhism to its temples. It is nevertheless on Ancestor-worship and

the adoration of Buddha that Korean art is focussed. The artist shapes his thoughts in ever fresh variation, but as soon as he ceases to be able to aspire to further ideals, he is reduced to mere formalism, toys with pretty shapes, turns to the decorative.

Our own European art-world bristles with problems. Every artist is swayed by the desire to bring new ideas and fresh genius to the fulfilment of his task. To Eastern art problems in our sense of the word are unfamiliar: the task is set; it must be completed in the traditional sense with at most but slight alteration in design. European art is dominated by a continual striving after new forms of expression; no one is content with what is already there; and so in the history of Christian art one style is continually replacing another. In Far Eastern art centuries do not count; to preserve age-long tradition was esteemed the greatest virtue; to give it up, to strive after novelty, was considered the beginning of decline: this point of view inevitably carried within it the germ of artistic decay.

Chapter 3 THE FIELD OF KOREAN ART

✧ A nation which has a genuine taste for art, will endeavour to adapt it to the needs of everyday life and to extend its influence to every possible department; to large public buildings and halls, to the palaces of the great, to places of worship and of burial, as well as to the minor objects used in daily life and in the adornment of the home. In earlier centuries, more especially in Korea during the Koryŏ epoch (918—1392 A. D.) art had indeed cast its spell over practically all phases of daily life; but of this spell there is little trace among the Koreans of to-day; poverty has stifled many times over the taste for the pleasing and the beautiful.

A uniform conception of life has never gained a foothold in Korea. Among this people, as before remarked, even Buddhism has always been something extraneous and has never really become part of the nation's patrimony; and so it is easy to understand why Korean art like that of the East in general, never attained to the position of a genuine bond of union embracing uniformly all art's different branches. The result is that it is possible, without prejudicing the whole, to deal separately and individually with the creations of Architecture and Sculpture, of Painting and Pottery without taking account of the rest. A uniform all-embracing artistic style is unknown in Korea, or in the Far East in general.

This *lack of a uniform style* is characteristic of Far Eastern art. In spite of the nearly two thousand years during which ancient art has there been prac-

ticed, no material alteration has taken place either in architectural methods and style or in the representations of sculpture and painting. Interesting though it is to trace the course of artistic expression, whether monumental or decorative, we find as a rule, in Korea perhaps more than in the great neighbouring states, merely a number of variations from the normal; while artistic development as a whole appears to be one continual attempt at imitation. This is really the case in all countries where art is practised, but far more in the Far East than elsewhere; when, therefore, we talk of Chinese, or Korean, or Japanese art we understand thereby the sum total of artistic production in these lands during the course of centuries.

We are as much entitled to speak of a history of Korean as we are of a history of Japanese art, which is in fact considerably later. In many cases work gets its characteristic stamp from small details such as line, ornament, contour, but in Korea it is as a rule the sum total of the nation's artistic production which by its very heterogeneity gives us the impression of apparent uniformity. In this connection it is a mistake to insist too strongly on the fact that China, her art and her civilisation, must be looked on often as the school-mistress of Korea; on the contrary, wherever possible, the differences between Korean and Chinese art should be clearly brought out. Furthermore, as the influence of Sino-Korean civilisation on Japan was far from inconsiderable, it is necessary in writing a History of Korean Art to go to Japan in order to follow up its traces.

In Korea religious, mythological, and more rarely historical subjects are generally chosen for representation; after these the greatest preference is shown for objects of nature. Many varieties of ornament are employed. These too are taken mostly from nature, though frequently from the written character, while simple lines and geometrical figures occur comparatively often.

Owing to the important position occupied by Korean pottery this is treated in a special (5th) part.

PART I
ARCHITECTURE

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Chapter 1

GENERAL

For centuries throughout the Far East there has been little or no alteration in architectural technique and design; a fact which is the more remarkable in that Far Eastern nations disclose individually a relatively high appreciation and love of art in all its various branches.

With few exceptions all the dwelling-houses in Korea are built of wood, only the socles being of granite; the partition-walls are filled in with wattle, clay, and lime, and on the courtyard- and street-front, often provided with a facing of middle-sized granite stones, which in private houses are attached in a remarkable way by straw or hempen bands to bamboo staves laid behind them. In the better class of houses the lower parts, as also the walls of the courtyard are built up of different coloured bricks, the layers of brick being interspersed with all kinds of geometrical figures or elaborately written Chinese characters (cp. Figures 62 and 258). The roof has in the course of centuries been so far subject to alteration that it has gradually changed from a straight to a slightly arched line, and in large buildings projects far over the edge of the walls.

Korean architecture is distinguished by symmetry of the individual parts. Taken as it stands it may be characterized as not unbeautiful; and it must be

admitted that wherever wood was the material used the design was often carried out down to the minutest details with a masterly technique.

The oldest existent Korean buildings, the Horiuji and parts of the Yakushiji, are in Japan not far from Nara; but in Korea, also, a number of fine buildings have survived. The most ancient date from the years 1350—1360; they are the Buddhist Pu-sök-sa Monastery near Yöngtju, South Korea; the South Gate in Songto, Mid Korea; and the Pulkuksa temple near Taku. Almost all other buildings are of later date and belong to the I dynasty (1392—1910).

Wooden buildings are naturally, more liable to be destroyed by fire than those built of stone; it is a pity that not more have survived; but in any case, a number of Korean buildings are centuries older than the extant buildings in China. Architectural types are restricted to 5-storeyed wooden pagodas, 2-storeyed halls; temples; throne rooms; gates and colonnades; pavilions and dwelling-houses.

Isolated features betray certain slight variations, so that it is not too difficult for the practised eye to estimate to within at least a century the date of origin.

Pillars, capitals, and peaked rafters which during the course of centuries came into use in Korean architecture are worthy of special notice, and are sufficiently remarkable to be discussed in a separate section.

Both internally and externally buildings, especially those of Buddhist architecture, were often decorated with elaborate paintings; this tendency was indeed carried so far that it is scarcely possible to find a spot, in or outside, which has not been embellished with ornament or imagery.

Lacquering, such as can be seen at Nikko in Japan, I have not found on a single building in Korea.

As is the case in China, architectural development can be traced in great measure to ordinary house architecture; great public buildings, temples and palaces are at bottom only an extension and elaboration of the simple dwelling-house and the open hall with the addition perhaps of a certain amount of Western influence.

The Korean calls a room a “kan”. This kan measures about 3×3 m. with slight local variations, but scarcely ever more than 4 to 5×5 m. A 3-kan house means that it has 3 divisions measuring on an average 3×3 m. = 27 sq. m. This would as a rule mean three small rooms; these can, however, be converted into one or two, but in construction the original plan is both externally and internally clearly defined right up to the roof beams. The corner post of each kan stands on its own stone socle, planted more or less deep in the ground.

As a rule the posts and pillars of the outer wall project as vertical strips (Lisenen) beyond the lime or clay of the walls, so that the sequence of the kans is the more clearly indicated.

In building, the foundation is first dug; then the posts and roof beams are put up, and finally the partition-walls put in. The roof-beams which correspond to the size of the kan are 3, 6 or 9 m. long and more. The throne room of the Kyōng-pok palace in Sōul (now the State Museum) has wooden pillars 12 m. high and nearly 1 m. in diameter; in halls like these the sense of vastness is very striking; unfortunately they are rare exceptions, but they enable one to realise that Korean architects were well versed in the monumental style.

In the following chapters the author will endeavour to furnish from the historical point of view a just appreciation of the architecture of dwelling-houses and pavilions, walls and gateways, palaces, temples, and Buddhist monasteries; and also to supply certain details in connection with individual architectural features and methods of construction.

Chapter 2

THE DWELLING-HOUSE

What we have said in the previous chapter about style in architecture is in a primitive sense equally applicable to the dwelling-house; and in this connection we are thinking, not so much of the peasant's thatched cottage, as of the better middle-class house, whose owner is sufficiently well off to build and furnish it suitably and as his taste suggests.

We have already mentioned the kan. The method of building by kan is so simple and so widespread that it may be said that all wooden parts are cut in advance to the proper length and thickness. The ground-plan of the dwelling-house in figure 6a shows that it has 8 kans, making 3 rooms, a kitchen, and an open hall called a "maru". This hall is also found in quite simple thatched houses and bears witness to a practical sense of the beautiful.

Underground heating pipes, starting from the kitchen, heat the different rooms from below and debouch eventually into a kind of chimney erected partly against and partly outside the house, and this, especially in palaces and houses of the better class, is often richly ornamented (Fig. 7). This underground heating system has the great advantage of permitting the room to remain clean and comparatively free from dust. In many cases the wooden partitions between the different rooms are either removable or fixed in such a

manner that they can be raised and hung up; in this way several rooms can be easily converted into one large chamber. Should the house require to be moved or built on to, it is taken down kan by kan and rebuilt in another place; or a new wing can without any great difficulty be added to the house already standing. So a house of 4 kan added to another of 5 gives one of 9 kan or about 81 sq. m. For the method of mortising together individual beams, see chapter 7, page 35, figure 53.

The second ground-plan (Fig. 6 b) shows a larger house belonging to a Korean burgher from Songto. The premises are grouped round a courtyard; the rooms are so arranged that the house can be heated from the kitchen on two sides, while the heating apparatus for the master's room is placed outside, near the verandah. I may remark here that, in accordance with ancient custom, men and women live and work, as a rule, apart and in separate rooms.

Practically all houses are built with only a ground-floor. Architects have repeatedly tried to give up or modify this arrangement satisfactorily; but, unfortunately, they are unable as a rule to make a success of the staircase. The steps are usually so high and so steep that no one wants to go upstairs. I have noticed this inconvenience even in royal palaces.

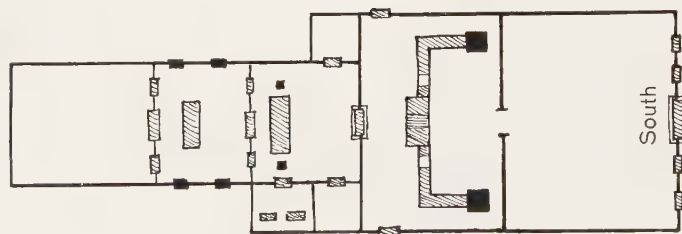
The houses of the peasant population are mostly thatched with straw (Fig. 2); those of the better classes roofed with tiles.

If a house has a verandah in front of it, the detached pillar may stand as in Fig. 3 on a high granite socle. Both stability and strength are lent to the edifice by the far-projecting roof which is at the same time an excellent protection against rain. How delicately the buildings blend with the landscape is also shown by Fig. 3; in the back-ground tower the lofty Sam-kak-san (Three Peak Mountains) near Söul; the courtyard-wall, which the Koreans like to adorn with brick-ornament (Fig. 62), is neatly built of granite stones and roofed with tiles; even the courtyard gate is in harmony with the general style.

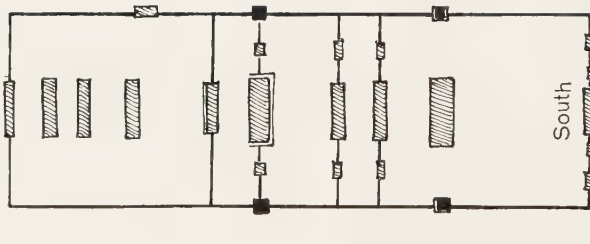
This love of beautiful landscape is shared by the Korean with the Japanese. It is not too much to assert that the reason why the Buddhist and Shinto cults have so many friends is due to the fact that their places of worship have been erected on the most beautiful spots in the neighbourhood.

To give a less sombre appearance to the wooden posts their upper part is often pasted over with paper and adorned with maxims in Chinese. The interior walls of the house are also papered a cheerful white. The floor, even in the meaner huts, is carpeted with thick oil paper; while the beams of the maru (verandah) floor are polished like our own parquet floors. No Korean ever comes in to a verandah or a room with his shoes on, they are taken off beforehand on the stone steps. The bars of doors and windows are pasted

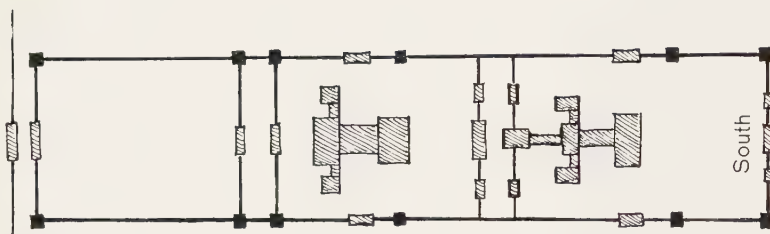
Ground-plans of Chinese palace-buildings: ground-plan showing the development of the Peking Imperial palace. Scale 1:10000 (K.)



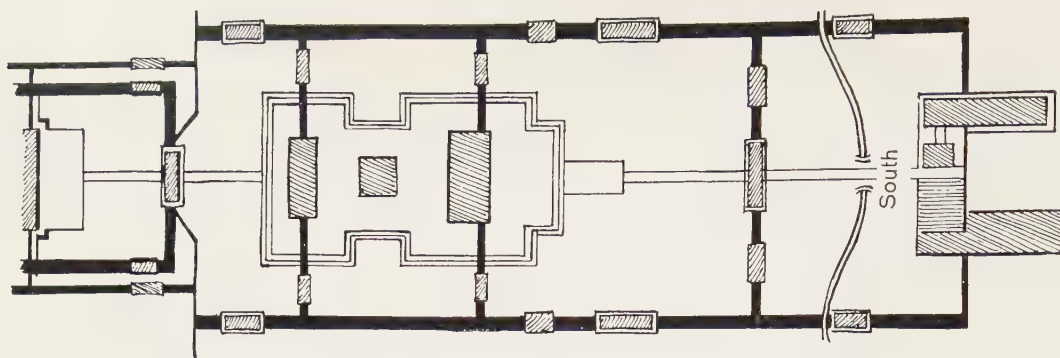
I. Sui period (581—618 A.D.); inside the capital.



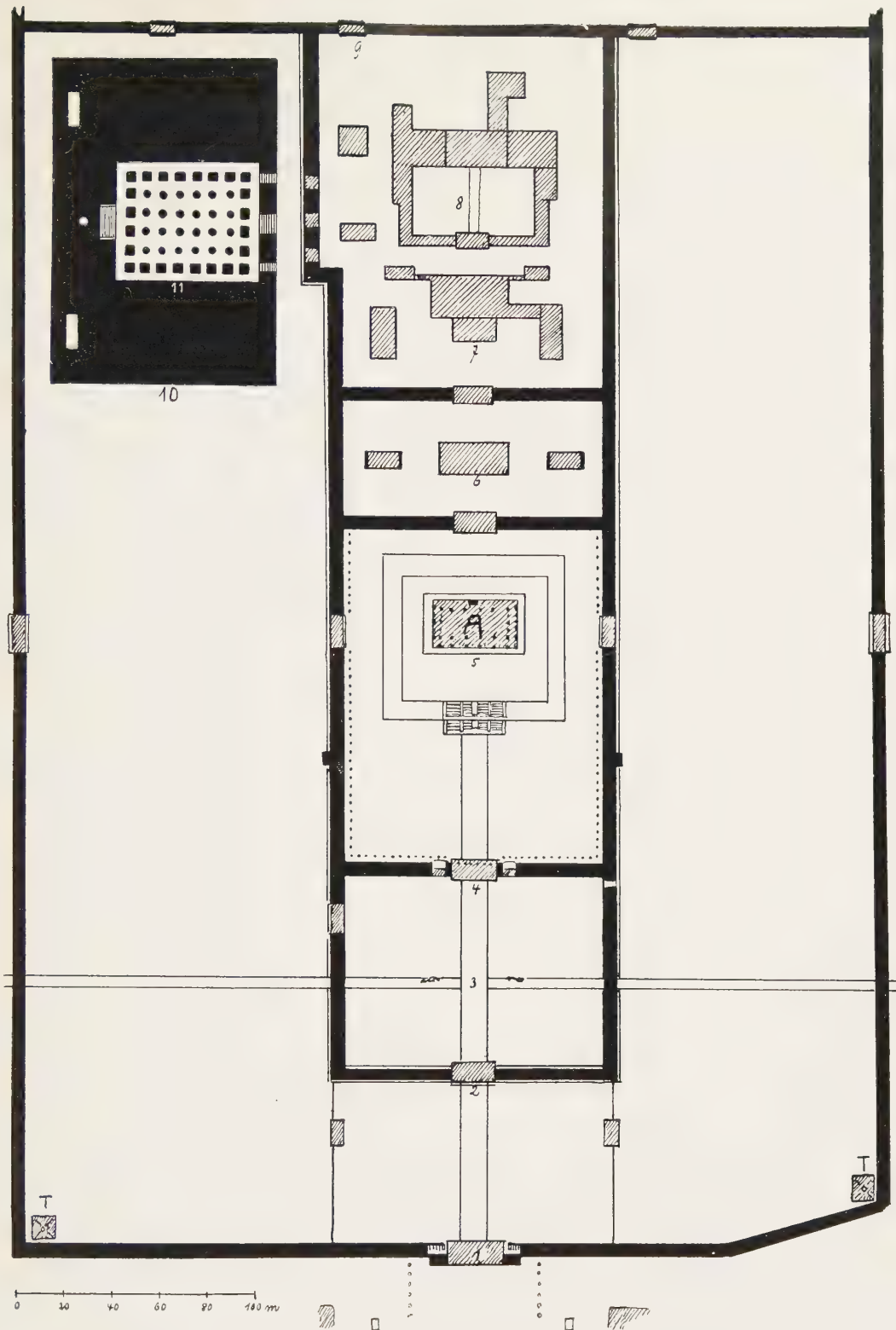
II. Eastern district of Peking, c. 640 A.D.



III. Taming-kung, north-east of Peking, 662 A.D.



IV. Forbidden Palace 1417. Rebuilt 1840.



Ground-plan of the Kyōng-pok palace, Sōul.

1 Main gateway (Kwanghoamun). 2, 4 Second and third gates. 3 Bridge. 5 Throne-room. 6 Small audience-chamber. 7, 8 Private apartments. 9 Gate leading to the park and the women's apartments. 10 Lotus pond. 11 Guest-house Kyūng-hō-ru, Japanese: Keikairo. T = Corner-tower.

over with strong white Korean hand-made paper which softens the glare of the sun and allows a subdued mellow light to permeate the cool apartments.

The interior arrangement, to complete the picture, is simple throughout. A chest or two, often beautifully inlaid with mother-of-pearl (cp. Fig. 498) and with fine white-metal or brass mountings (Fig. 502), stands on a board. A few pictures or scrolls with names or maxims (Fig. 261—262) in ornamental writing hang on the wall opposite the window; while dotted about the floor are round straw mats. There is, generally speaking, no undue profusion, as is so often the case in Chinese houses, but considerable moderation.

The interior of a Korean house with an uninterrupted view of hall and verandah is shown in figure 4. There is a kind of parquet floor; one room is open showing at the far end the paper window with the characteristic Korean bars; a small iron ring serves to open and shut doors and windows. Over the door are a couple of Chinese characters, which often take the place of pictures and ornaments¹.

In modern times an attempt has been made to enlarge the Korean house. Fig. 5 shows a shop in Söul. It has a ground-floor and upper-storey with verandah; the verandah posts slightly project and the whole edifice is relieved by depressed oval archwork. The projecting gable is enlivened by geometrical figures in different coloured bricks and lime-plaster.

Restraint and a taste for the simple are the characteristics of Korean dwelling-house architecture. The luxury which distinguishes European, American, and even Chinese houses is unknown in Korea and has never been known there, even in the heyday of her civilisation.

Chapter 3

THE PAVILION

Though Korea undoubtedly received from China the essentials of her architectural style, it was in a much simpler, nobler, and restrained form. This restraint and a sense of classical beauty are also evident in the pavilion. The oldest one extant, the Yume-dono or Dream Hall (Fig. 9) is in the Buddhist imperial monastery of Horiuji near Nara in Japan. It was, as is shown both by tradition and by its architectural features, built in the 13th century in the ancient, that is the Korean style; only the stone steps are of later date.

¹ Cp. *A. Eckardt*, *Ursprung der koreanischen Schrift*. Tokyo, Gesellschaft für Natur- und Völkerkunde Ostasiens 1928, part B.

Another remarkable pavilion is that in the bonzery of Tjüng-yangsa or 'Monastery of the Vertical Sun in the Diamond Mountains, (Kŭmkangsan; Japanese, Kongosan). It dates from the beginning of the 17th century and is likewise octagonal. The shape of the roof is similar to that of the pavilion just mentioned. There is a verandah in front of the inner chamber and the roof is supported on 6 wooden pillars; ornament begins to play a great part in the design; it is one of the most beautiful pavilions in the Far East (Fig. 8).

Another one (Fig. 10) near Suwon (Japanese, Suigen) is comparatively ancient. Known as Tjang-tä or "Generals' Watch-tower" it stands on 16 wooden pillars, resting on octagonal conically-tapered stone socles. The roof is, in Korean fashion, slightly undulated; an upper storey over the quadrature carries a second roof equally far-projecting; the edges of the ridge are interrupted in the middle and adorned after the Chinese pattern with dragons' heads; the roof is surmounted by a small lantern-shaped cupola¹.

A fine pavilion is preserved in the garden of the old Imperial Palace of Chang-tö-kung (Fig. 11); it was built about the middle of the 17th century. The richly decorated superstructure rests on 6 powerful monolithic columns; it is finished off below by a wooden fret-work border which has been unfortunately damaged, and round the sides by an ornamental balustrade. The tasteful, geometrically-patterned wooden windows made to open, as also the projecting roof, securely jointed to richly ornamented beams and crowned with a ball, give a pretty effect to the whole. The circular gate in the wall behind matches the pavilion extraordinarily well; one of a different pattern would destroy the whole effect.

In this particular pavilion a large part is played not so much by colour as by light and shade. The white granite of the pillars below; the massive roof with the deep-cast shadows above; in the middle, the not too far projecting rafters, their tiles gleaming in the almost tropical sun; finally, in the background the gray of the walls, the red gate and the fresh green of the trees all combine to give to the pavilion a characteristic stamp and powerful charm; anyone who has seen it once under favourable auspices will not easily forget it.

Figure 12 depicts a modern pavilion in the Pagoda park at Söul. All colour is avoided; the six-shafted pillars are encircled halfway up by a wooden moulding with flower-stem ornament. The roof in this case too projects far out and has a graceful finish.

The pavilion rests on a 6-stepped foundation in such a way that in the ground-plan roof and foundation cover each other.

¹ Cp. the coloured plate in *N. Weber's Im Land der Morgenstille*, St. Ottilien 1923, p. 192.

Similar pavilions are scattered in hundreds over the whole country. They serve frequently as a resting-place and are generally erected in picturesquely delightful spots. Often, however, they are built over memorial stones, the so-called Pisök, of which mention will be made later (Part II, chapter 8).

Chapter 4

TOWN-WALLS, GATEWAYS, and BRIDGES

Since the earliest time it has been the custom to build round royal palaces, and on a larger scale round cities, walls equipped with towers and gateways for fortification and defence. In Korea these walls are far from attaining the importance of the "great Wall" of China, but from the artistic point of view they claim a certain amount of interest.

With true artistic taste they are built practically throughout to blend with the landscape, in such a way that, so far from appearing to do violence to nature, they seem rather a creation of human genius which has succeeded in conquering grimness of purpose with the aid of beauty of form. The granite blocks used in the construction of the town wall of Söul in 1393 are of remarkable size; indeed, it is astonishing that in these days stones of 4, 5, and 6 m. in length and 2 m. in height and width could have been so skillfully arranged one above the other; the walls often attain a height of 10 m. and more. An extraordinarily picturesque effect is produced by them as they wind along, scaling in many places jagged rocks and hills. The town is enclosed by a ring of hills among which the Namsan (South Mountain) and the Päk-ak-san (White Peak) each over 400 m. high and full of crags and gullies, afford a wealth of varied scenery.

The gateway is architecturally the natural extension of the pavilion, or rather, it is probably the more ancient of the two.

Figure 13 shows a pavilion-like corner tower on the old town wall of Phyöngyang. Though the wall itself is for the most part in ruins, this century-old building still towers aloft on its ten pillars, in greeting to the romantic landscape far below.

The old town wall of Suwon presents a similar picture (Fig. 14). Here, as in similar 14th century buildings, the wall forms a half circle round the city gate; while the corner-tower, nearly 20 m high, looks out far into the landscape, and reminds the present day Korean of the pristine greatness of his country.

Leaving out the still interesting gatehouses of Phyöngyang and Suwon, now, unfortunately, partly in ruins, we turn our attention to Söul, the capital of the

country, which is surrounded by a wall a good 20 km. in length, though now in many places broken down. Four large and four smaller gates, called after the four points of the compass, lead into the city; of the four main gateways, the Great South Gate¹ (Nam-tä-mun) and the Great East Gate (Tong-tä-mun)² (Fig. 15) survive to this day.

The 2-storeyed wooden gatehouse, with richly decorated beams (Fig. 59) and massive roof, stands on a heavy granite semi-circular substructure. The lower storey is merely a hall; the windows of the upper storey are in the illustration closed; they are decorated with the Korean coat-of-arms. The South Gate dates from the year 1392/93, and together with some portions of the Chang-tök-kung is one of the most ancient architectural survivals of the beginning of the I dynasty. These show a considerable likeness to the above-mentioned city-gates of Ph्योंg-yang and Suwon, except that they are more massive and simple, in a word more monumental.

Arch-abbot Norbert Weber in his „Land der Morgenstille“ (Land of Morning Calm p. 427). gives us some interesting details of a gate-arch in the wall, which crosses the Puk-han ridge near Söul, at a height of 700 m. above the town. The upper part of the gate has fallen in and only the cyclopean pile of granite blocks remains.

The next two illustrations (Figs. 16 and 17) show us a more modern structure from the period of Täwonkun (1864—81). This is the royal palace of Kyöng-pok-kung (now a government building and museum), built in the years 1863 to 1868. Figure 16 depicts a portion of the west wall of this gigantic structure. In this case monotony is agreeably broken by the small West gate, (now pulled down) and by the step-like upward trend of the elaborate coping. The small monkeys on the roof are a survival of ancient heathen superstition taken from China; in older Korean buildings such attributes are not found.

Figure 17 shows a small corner-tower of the same wall looking east. The building is in the pavilion style and in its whole design a characteristic example of Korean art. The parapet is nicely perforated; the woodwork practically unpainted and very modest; but, at the same time, the old traditional forms and nice proportions combine to give the building an impressive appearance.

BRIDGES

Gateways show as a rule little variation. A round arch of large hewn stones joined together without a trace of mortar spans the road and the ingress to

¹ Illustration in *Hesse-Wartegg*, Korea. Dresden, 1895, p. 51.

² According to the inscription the upper part of the East Gate was re-built in the 17th century.

the wall. The self-same design is found in the case of certain bridges. Outside Söul on the North lies a small mountain-fortress called Puk-han, where in time of pressing need the king could take refuge. Entrance to this fastness was effected by a small gate leading through the town-wall from the garden of the royal palace inside. The wall of this fortress not only scales the highest hill tops, but crosses quite wide river beds.

Figure 18 shows a bridge built for this latter purpose dating from the beginning of the 16th century. A kind of breakwater is built on to each buttress. In these days the river-bed has to a great extent silted up, and the bridge is in ruins and blocked up. The gateway is finely situated between two mountain ridges. It can be seen here how admirably the slightly concave pitch of the roof adapts itself to natural surroundings. It is due to this that the gateway blends so artistically with the landscape, where another type of roof would appear intrusive and out of place. In other respects too the proportions are excellent. The round archway in the centre; the steep, ascending ramp on both sides; then the ruined gatehouse; and finally the lightly incurved roof all combine, despite divergent lines, to make an artistic unity, impossible to acquire by teaching nor yet a mere imitation, but the result of genuine artistic feeling.

Observe how ingeniously the shelving line of the purposely prolonged wall-ramp ends abruptly at the corner of the roof-ridge! This is no mere accident, but skilled calculation or an unconscious categorical imperative in the craftsman who created it. It is on these and similar deliberate coincidences that we base our aesthetic judgment and approval.

The "Rainbow Bridge" (Hongkyo) over the Santjichön in the island of Quelpart (Fig. 19) is entirely different in character. Built of blue-black basalt at the beginning of the I dynasty, it preserved its fine appearance till 1927, when it unfortunately fell a victim to the great flood of that year.

Not all bridges are round-arched. Figure 20 gives an example of a bridge from Söul, the celebrated Su-phyo or water-gauge bridge over the city moat. Stone piers, running into a point to act as breakwaters, carry the massive granite covering-slabs which support in Chinese fashion a simple granite parapet with helmet-shaped top-pieces. On many bridges the projections of the supports of the balustrades are adorned with fabulous beasts or highly conventional frogs, eagles and such-like carved in granite.

Chapter 5

ROYAL PALACES

Owing, no doubt to the much smaller area of the country, (now only a bare 220,000 square km.)¹ and to its century-long isolation, palace-buildings in Korea have not attained to the same importance as in China and Japan.

From the Silla and Kokuryō epoch none of the royal palaces survive. In 1926 Professor Sekino discovered the ruins, or rather the foundations, of a fairly large palace on the Yalu, dating presumably from the time of the Kokuryō dynasty; but as a contribution to the history of art they are quite negligible, nor are they documented by any historical evidence.

It is otherwise with the royal palace of the Koryō dynasty, unfortunately now also demolished. It is mentioned and partly described in four historical works, the Koto-tjŭng, Tjŭng-kyōng tji, Koryōsa, and Koryō to kyōng. According to these accounts the palace of Songto, situated on a small eminence at the foot of the Puk-song-ak and commanding a splendid view of one of the most fertile plains of Korea, must have been a vast and artistically outstanding building.

Korean architecture of that epoch undoubtedly had a characteristic individuality, just as the sculpture and pottery of the Koryō dynasty differ in many points from the contemporary art of China.

The royal palace (Hoangsōng) of Songto was begun in the second year of the reign of King Thätjo, corresponding to the year 919 of our era. Altogether it covered an area of 2600 kan or, reckoning each kan at only 9 sq. m., 23,000 sq. m.! In the palace wall were not less than 20 gates facing the four cardinal points of the compass.

The main palace, known as the Hö-kyōng-tjōn or Palace of Concentrated Respect, was spacious and royally splendid. East and West were two red-coloured, double-storeyed verandahs, "magnificent and majestic in every detail". Whether they were by any possibility lacquered is questionable. A wide passage, paved with stone, ran from east to west on which neither king nor minister could set foot; it was reserved for the ambassadors who in the Sung epoch (960—1278) carried the letters and commands of the Emperor of China and paid homage there to the King of Korea.

Another equally celebrated building, known as the Tjanghoatjōn, was reserved for banquets; it appears to have been a single chamber. Objects of value were displayed on the two sides; silks and other stuffs from the earlier Sung epoch on the East; and on the West or left side of the entrance, costly

¹ C. 85,000 sq. m.

presents and votive offerings of gold and jewels: it is not difficult to realise that these things attracted, as recorded by the chroniclers, considerable attention¹.

On the most elevated site in the palace stood the Won-tök-tjön or Palace of Original (Arch-) Virtue. This chamber was only rarely used for important and secret councils. A further series of buildings are enumerated as pertaining to the Hoang-söng or "Imperial fortress", but there is no necessity to discuss them further.

Mention must here be made of the ruins of the Man-wol-tä or "Observatory of the Full Moon", a building near the royal palace, 50 ft. high, walled with stone, and constructed in three stages. Cascades of spring water flowed down above the palace, while westward lay the Chöm-söng-tä or "Observatory for the Fortress". The calendar has from the earliest times played a large part in the life of nations, and it is therefore easily conceivable that monarchs fostered the observation of the moon and stars and erected special towers and buildings to serve as lunar and stellar observatories.

Another granite-built observatory survives from the Silla epoch (Fig. 21). It dates back to the reign of Queen Söntök (632—647 A.D.) and is the most ancient observatory in the Far East. The building is nearly 14 m. high and has a circumference of 35 paces or about 21 m.; no instruments have survived.

Three large palaces amongst other buildings were completed inside the city of Söul under the last dynasty (1392—1910). They are the Kyöng-pok-kung or "Palace of Beaming Happiness" about the year 1396; the Chang-tök-kung or "Palace of Ample Virtue" about the same time; and finally, the Chang-kyöng-kung or "Palace of Highest Honour" built nearly 100 years later under King Söngtjong (1470—1495). All three palaces, a description of which still survives in Korean histories, were burnt to the ground when Hideyoshi invaded the country in 1593; of the last palace, now the Prince I Museum containing a few plaster casts from the Sök-kul-am, only the lower part of the throne-room remained; the upper part of the throne room, as well as the other buildings of this palace, was rebuilt at the beginning of the 17th century.

The rebuilding of the second palace, the Chang-tök-kung, was commenced under prince Kwanghä (1609—1623) and completed under king Suk-tjong (1675—1721). The throne room, In-tjöng-tjön or "Hall of Gracious Rule", of which the ground plan is shown in Fig. 23, is here worthy of note.

When in 1896, in a final flare of vanished power, Korea was raised to the rank of an empire, the imperial throne in this palace was restored and furnished with European luxury. The new patterns in curtains, lamps, and stoves do

¹ Koryö-sa II, p. 45.

not clash with the colour-scheme, but on the contrary allow of the old designs being seen in a new light (Fig. 22).

The king's private apartments in the Chang-tök palace are delightful, especially the Nak-sön-tje or "Hall of Virtue and Music" and the terraced garden, which lies behind it, with its artistically-built chimney-stove (Fig. 7) and wall. Delightful too is the pavilion Sŭng-hoa-ru or "Tower of Brightness" with its elegant balustrade and its magnificent mural inlaid work (Fig. 24) and, beside the lotus pond, the two-storeyed Tju-hap-nu or "Tower of Union with the Firmament" (Fig. 26) for the reception of guests.

No visitor to Söul should fail to visit this charming little spot in the Chang-tök-kung, which can be viewed by special permission of the General Government.

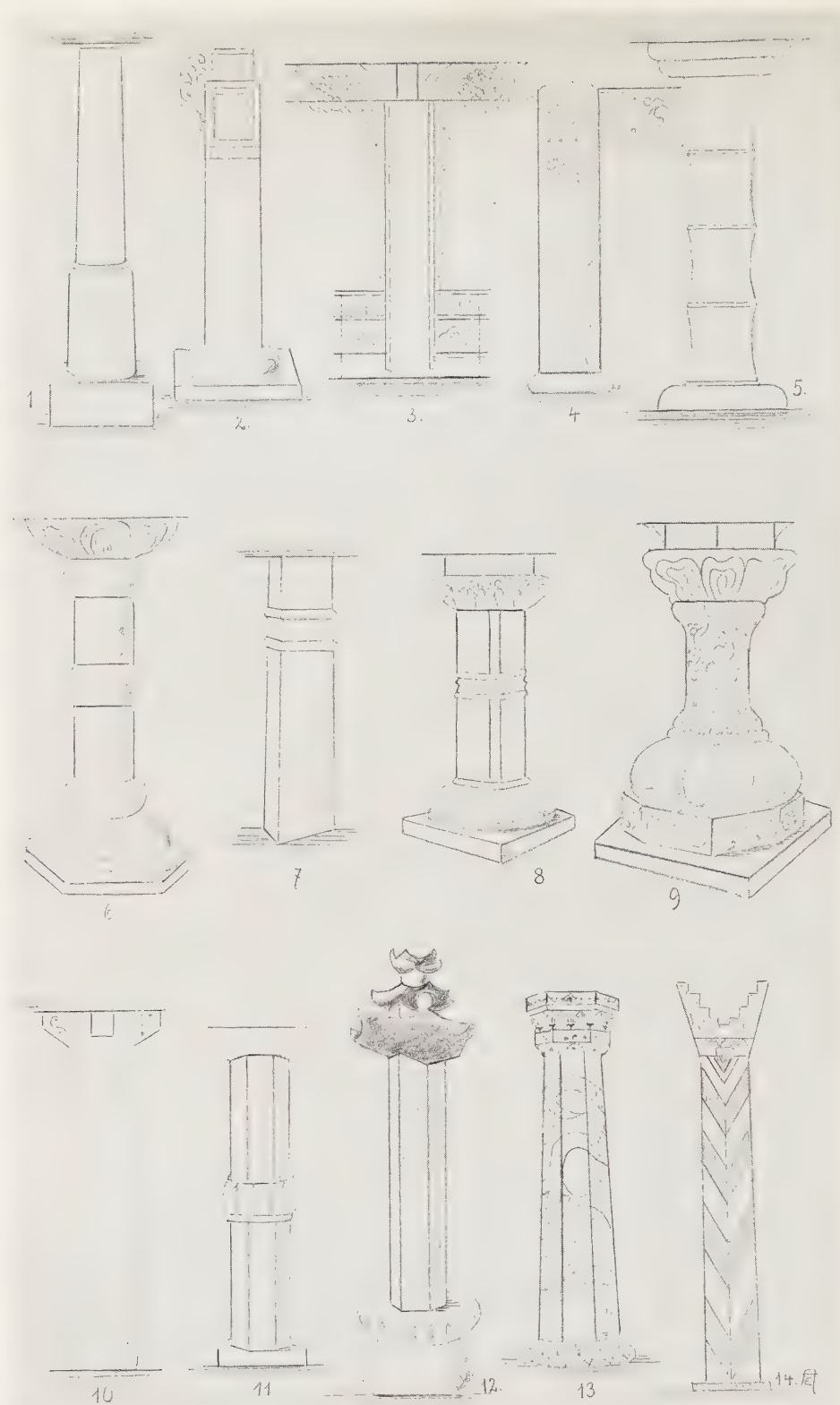
From the point of view of art and architecture the Kyöng-pok-kung is the most interesting; it is the most recent and largest palace in Söul. Unfortunately at the present day a large part of it has been pulled down to make room for the new Japanese Government offices; it still, however, merits a short description.

The construction of the palaces in China since the Sui period (581—618) is known to us from historical sources. Three buildings are especially mentioned in old records; the palace inside Peking, the capital; a second, inside the East city; and the Taminggung, north-east of Peking, built in the year 662 A. D. These palaces repeatedly fell in ruins and were rebuilt. The Imperial Palace in the Forbidden City, Peking, was also rebuilt with great magnificence under the Mings in 1417 and the Tsings in 1840. I have inserted here outline ground-plans of these buildings to explain their design more clearly (Inset-plate B a—d).

It is remarkable that the Korean Kyöng-pok-kung (ground-plan on inset-plate C), which dates from the beginning of the I dynasty (1394) and on the model of which the present Kyöng-pok palace in Söul was built, is 23 years older than the Chinese Palace in the Forbidden City (1417).

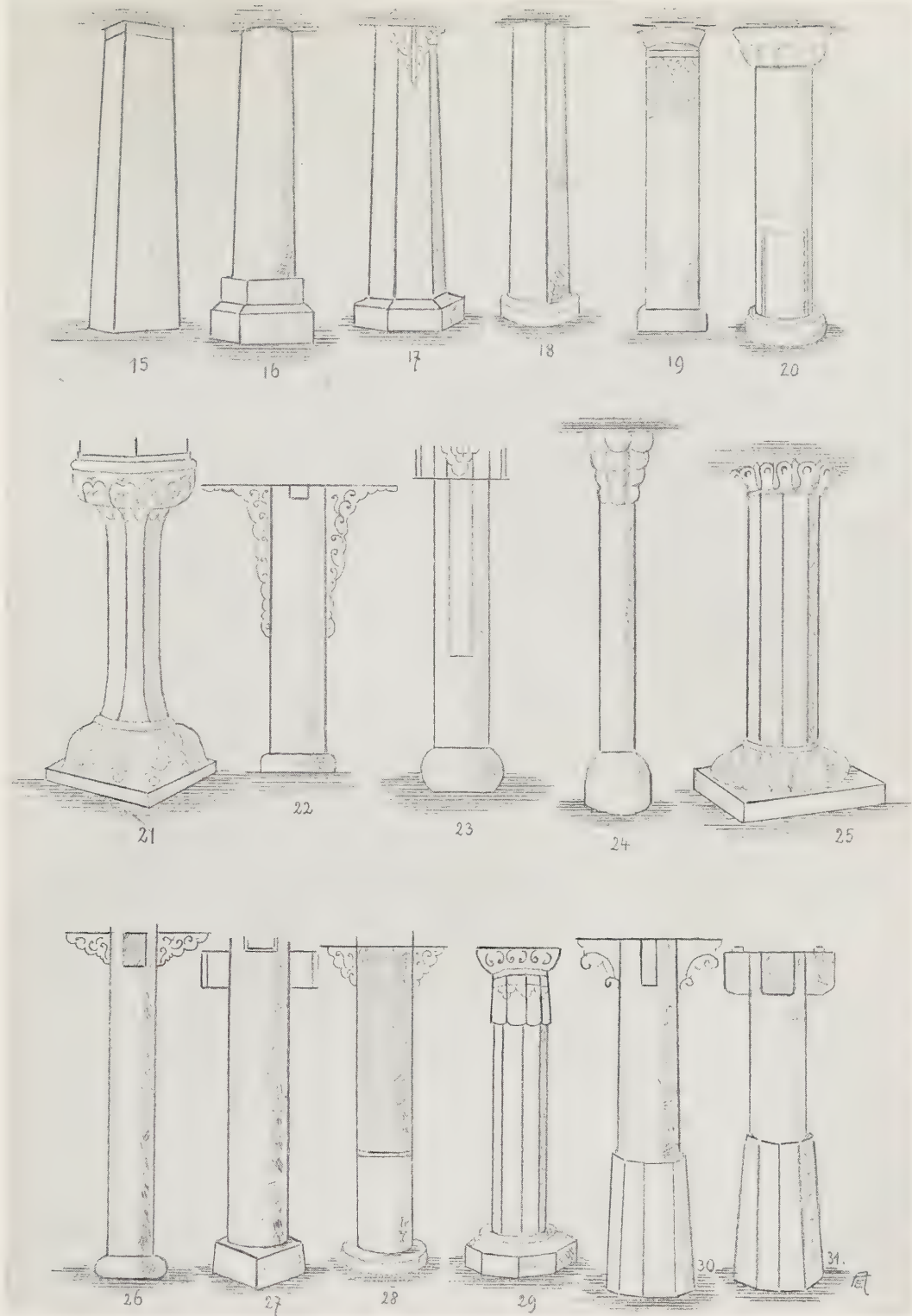
Dr. Ito Chutaro has gone minutely into the question of priority, and has arrived at the conclusion that in their laying-out both the Korean and the Chinese palace go back to the same model. It is not here so much a question of dimensions; in this respect the Chinese building undoubtedly excels its smaller Eastern rival; but in decoration and in the execution of separate parts Korea has preserved her individuality; she has of set purpose revived the architectural characteristics of the Koryö epoch; and has, though very slowly and almost timorously, in manifold respects still further developed them.

The Kyöng-pok-kung, portions of which still survive, is a work of the high-handed Täwonkun. After nearly seven years' labour the building was com-



Korean Pillars.

1 Namhan near Söul, 16th century. 2 Sinhüngsa near Söul, 18th century. 3 Changtök palace, Söul, 16th century. 4 Thongtosa, Southern Korea, 15th century. 5 Kyöngtju, Southern Korea, 7th century. 6 T'jünyangsa, Diamond mountains, 16th century. 7 Pisök, Söul, 16th century. 8 Lantern, Thongtosa, Southern Korea, 10th century. 9 Lantern, Pulkuksa, 8th century. 10 Pusöksa, Southern Korea, 13th century. 11 Sök-kul-am, Southern Korea, 8th century. 12 Sanskrit stela, Hätku, 11th century. 13 Tomb of the Two Pillars near Pyöngyang, 6th century. 14 Tomb of the Two Pillars, near Pyöngyang, 6th cent.



Korean Pillars.

15 Kyōngpok palace, Sōul, 19th century. 16 Nammyo, Sōul, 16th century. 17 Changtōk palace, Sōul, 16th century. 18 Changtōk palace, Sōul, 16th century. 19 Tāhūngsa near Sōul, 17th century. 20 Munmyo, Sōul, 16th century. 21 Lantern, Pūmōsa, Southern Korea, 8th century. 22 Sōkwangsa, Wonsan, 14th century. 23 Changtōk palace, Sōul, 16th century. 24 Yutjōmsa, Diamond mountains, 16th century. 25 Lantern, Pulkuksa, Southern Korea, 7th century. 26 Changkyōng palace, Sōul, 15th century. 27 Tongmyo, Sōul, 16th century. 28 Changtōk palace, Sōul, 15th century. 29 Stone pillar at the tombs near Songto, 10th century. 30 Namhan near Sōul, 16th century. 31 Tongnā near Fusan, 15th century.

pleted in 1868 amid the grumbles of the populace, who were compelled in a way undreamt of before to give their labour for nothing.

The whole scheme is monumental. It is approached by a road some 80 m. wide and 1 km. long, on both sides of which were formerly situated the six Korean ministries¹, their porticos painted each with the ministry's special colour. Flanked by two highly conventional lions, supposed by many Europeans to be tigers, a mistake which led to the palace being called erroneously the "Tiger Palace", the road led through the triple Kwang-hoa gate² (Pl. C. 1) into a spacious forecourt. A somewhat elevated roadway led to the Hŭng-rye-mun (Pl. C. 2), through which access was gained to a still larger inner court with stabling for horses and dwellings for the staff. As in the Forbidden City, Peking, the court is crossed by a town-ditch, and a stone bridge (Pl. C. 3) leads to the third gate (Pl. C. 4). The stone revetment on either side of this bridge is adorned by two artistically sculptured tigers on the point of springing into the water (Fig. 25). A third triple-doored gateway of which the two side doors, as in the imperial palace of the Tangs, are named after the sun and moon, gives access to the main courtyard in which is the throne-room (Pl. C. 5). This immense court is surrounded by a colonnade of pillars, the effect of which is most striking. On ceremonial occasions the military took up their positions in the middle of the court, while round them stood, like warriors in scarlet uniform, the lifeless wooden pillars, as if to enhance the dignity of royal power and by the glamour of art to elevate it to the superhuman (Fig. 27; 29).

The majestic throne-room, known as Kŭn-tjŏng-tjŏn or the "Hall of Untiring Rule", stands on a double-tiered terrace surrounded by a balustrade Chinese in pattern (Fig. 28). Although somewhat smaller than its Chinese counterpart, the T'ai-hua-tien in the royal palace at Peking, it far excels it in delicacy of outline and harmony of design. The clumsiness of the Chinese building is strongly accentuated when compared with the Korean. The latter with its delicate and nicely calculated roof-pitch; its admirable union of far-projecting roof (Fig. 29) and substructure, a result achieved nowhere else in the Far East and produced by the endless number of harmoniously disposed horns in the superstructure (cp. Ch. 7.); and finally its glorious play of colours and contrast of light and shade combine in an effect only, perhaps, reached by us in the days of baroque art.

This building, luckily still preserved to us — it can be viewed only by special permission of the General Government — although a bare 60 years old, has inherited and happily united in classic form the best traditions of earlier

¹ *A. Eckardt*, *Koreanische Konversationsgrammatik*, Heidelberg 1923, p. 104, note 5.

² Now pulled down and re-erected on the East side of the road.

centuries of Korean art; every detail helps to shape the picture to a symmetrically keyed unison, a true symphony of line and colour. To crown all, imagine an almost tropical sky, blue with the much-vaunted blue of Greece, and in the background the steep declivity of the Päk-ak-san with its dark green pines and dark grey granite rocks!

This play of shape and colour, this admirable combination of solidarity and dignity is continued in the interior of the building. We enter an imposingly majestic chamber: the gallery and the coffered ceiling (Fig. 30) are carried by 16 gigantic wooden pillars of nearly 1 m. in diameter, the centre one not less than 12 m. high. Through innumerable doors and windows, all pasted over with white home-made Korean paper, the light streams in, illuminating the chamber with a subdued and mellow brightness.

The actual throne, with its carved wooden baldachin of a pattern met with also in China, is comparatively simple; but as the eye travels up the pillars, it seems to lose itself in a sea of waves and colours (Figs. 30, 31) in a maze of living, billowy curves, green predominating. Are they breakers eddying round the beams and towering upwards? Are they serpents writhing in and out among the joists? Are they clouds floating up towards the cloud-king, the centre point of the coffered ceiling? What were the ideas which swayed the artist, working on a thousand-year old tradition, when he composed this masterpiece?

Neither in the Land of the Rising Sun, nor in the Middle Kingdom, do we meet with such wealth of design, such harmony and simplicity, combined with such profusion and disjointedness; the Kyöng-pok palace, and above all its throne-room, is a most admirable example of Korean good taste. This throne-room was so placed that the whole extent of the broad road beyond the palace was visible from the throne, through the three open doors. Anyone acquainted with Chinese ceremonial, as observed in Korea, can form an idea of the wealth of colour displayed for a distance of nearly a mile and quarter before the monarch's throne.

Behind the throne-room are smaller halls and palaces and finally the private apartments of the Emperor (Plate C. 6—8 and Fig. 32) and Empress. The most prominent architects were, amongst others, the two Koreans, Joseph Kim Insik and Joseph Chö Wonchang; the former was the builder of the Kyüng-hö-ru guest-house (Plate C. 11) and later, of a pavilion in the erstwhile German abbey of St. Benedict, in Söul¹ as also of some models of houses now in the Civic Museum of Bremen, and in the Museum of the Arch-abbey of St. Ottilien, Upper Bavaria (Figs. 54—55). His last work, at 79 years of age, was the

¹ The Abbey was moved in 1927 to Tokwon near Wonsan.

tastefully executed model of the Kyŭng-hö-ru, which he was unable to finish in its entirety. He died in the monastery as an oblate of St. Benedict in the year 1916. The model is now in the Lateran Museum, Rome, and forms one of the most striking exhibits in the Korean section.

The Kyŭng-hö-ru just mentioned is unique of its kind. It lies north-west of the throne-room in the middle of a lotus-pond (Fig. 33). The building which is surrounded by a broad and airy verandah stands on 48 granite monoliths, each a good 5 m. high and almost 1 m. across. Its length is 7 broad kan; its breadth 5; every opening is adorned with an ornamental wooden moulding which neatly fills up corners and enlivens lifeless angles. (Fig. 34.)

In the park, behind the magnificent Kyöng-pok-kung, are many pleasant spots, many a place which arrests and astonishes the eye of the artist. One pavilion similar to that in the Chang-tök-kung is worthy of special notice. The palace just described bears witness to the artistic abilities of the Korean people; such places are, however, rare. It is possible to wander for hours and days in the country without coming across a single monument of creative art; the country seems stone-dead; and, viewed through European eyes, really is so. In Christian Europe nearly every village, with its church and tidy houses, bears in its domestic style an individual stamp. In the Far East, while the landscape is often bewitchingly beautiful, one village in Japan, in China, and in Korea is exactly like another; there is scarcely any variety and very little life. There reigns a disconsolate stagnation, born of a disconsolate philosophy, of an Ancestor-worship which kills all joy in life, and of the pessimistic doctrine of Buddha. And so we linger gratefully by the few places where the natural taste of art-loving kings has burst the bonds imposed on it by the Confucian maxim of Wu wei or "Let well alone"¹ and the Buddhist renunciation of all things worldly.

Compared with these huge royal palaces, the halls scattered up and down the country are of minor importance; their claim is more to historical than to artistic interest (Fig. 36) but they too are remarkable for their simplicity and their well formed lines and proportions.

Chapter 6

TEMPLES AND BUDDHIST MONASTERIES

Confucianism, Buddhism, and the worship of the War-god, Kwan-u, together with that of the forces of nature or Taoism are among the more important ancient religions of Korea.

¹ Cp. *De Groot*, *Universismus* p. 48.

As regards architecture, the worship of the forces of nature, with its deities of Mountain, Water, Town, House, and Kitchen after the Chinese pattern, stands entirely alone. Its unpretentious little temples, are, it is true, often built on a delightful site, but as a rule without any distinguishing characteristic.

Art in the Confucian religion may also be dismissed in a few words. It is questionable whether it is permissible to speak of Confucian art at all; for anything more sober than the interior fittings of a Confucian temple it is impossible to conceive!

Almost every town possesses a larger or smaller temple of Confucius. In ancient days the National University in the Capital was closely connected with Confucianism, which arrived quite early in Korea from China, but was in many periods the object of terrible persecution; the official examinations were held here and it granted the diploma which gave the right to hold public office.

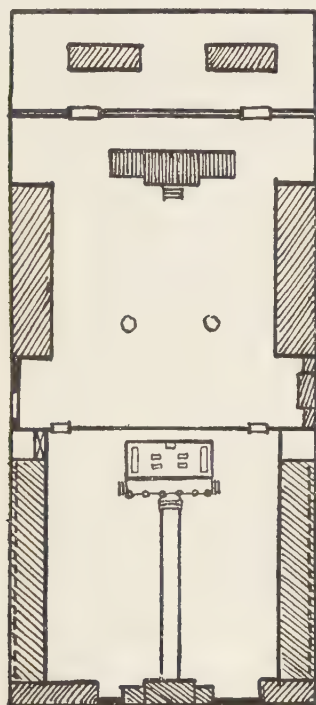
The most important university foundations in connection with a temple of Confucius were those at Kyōngtju¹, known as Hyangkyo, and described at length in the Tongkyōng-tjapkī; during the Silla empire they were the bulwark of Confucian culture. Koryō had its temple of Confucius and its university in Songto, called Sōngkyun-kwan. Finally, with the change of dynasty and the removal of the capital, the present-day Sōul built its Mun-myō or "Temple of Confucius" described in the Tongkuk-yōktā-thongkam. All these temples, which in arrangement were very similar and traced back to Chinese models, probably of the Ts'ao period, were destroyed by fire in 1593.

One of the first acts of the Korean ruler Sōntjo (1567—1608) was the rebuilding in 1601 of the actual temple of Tā-sōng-tjōn or "Hall of the Most Perfect Confucius" (Fig. 37) and, five years later, of the university of Myōngryuntang or "Hall of Dazzling Order" (Fig. 38) which lay behind it. The exterior of both temple and university was extremely simple, and apart from the row of columns in front of the former, presents nothing of interest. The interior of the temple is cold and bare, a true symbol of dead Confucianism. The plan of the whole is regularly proportioned (cp. ground-plan, Fig. 39a) and is not dissimilar to the plan of the old palaces.

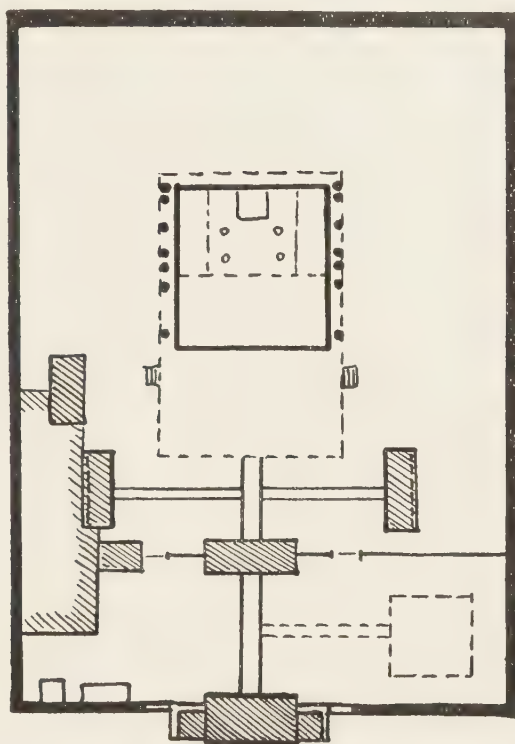
Not far from the almost deserted Mun-myō (Fig. 39) with its century-old Ginko trees stands to-day the new Imperial Japanese University of Sōul; the architectural plan of the old Korean University still bears the stamp of unswerving uniformity of design; in its modern counterpart one re-inforced concrete erection lies cheek by jowl with another.

¹ In the Silla epoch the Mun-myō (Temple of Confucius) at Kyōngtju is said to have been decorated with pictures. Royal tombs were also lavishly adorned (cp. p. 122ff.).

The temples of the War-god differ from the temples of Confucius and are on a much smaller scale. Formerly there were four of them in Söul alone; now there remain only two, the Tong-myö outside the Great East Gate or „Tong-tä-mun” and the Nam-myö outside the Great South Gate or “Nam-tä-mun”; minor details apart, they are exactly similar (Ground-plan Fig. 39 b). The row of columns on both sides is worthy of remark (Fig. 35); their brilliant red makes an admirable contrast to the green of the trees.



a.



b.

Fig. 39.

Ground-plan of the temple of Confucius, Söul. Scale 1:1000.

Ground-plan of the Tong-myö or War-god's temple, Söul. Scale 1:500.

Effective, but showing in its open approach considerable traces of Chinese — Ming — influence is the now empty temple of Heaven just behind the Chosen Hotel in Söul. It is of very recent date, 1896—98, and is a three-storeyed, eight-sided building, with heavy, far-projecting roofs (Fig. 42). The lower storeys are somewhat too near together to comply altogether with the canons of good taste, but the whole plan of the temple with its triple Chinese gate and its balustrade in the foreground has a pleasing effect.

Compared with all these isolated edifices, Buddhism undoubtedly asserts its superiority. It is true that in Korea, nothing has come down to us from the Chinese Ts'ao and T'ang period, but we can still trace through the centuries the development of Korean architectural style.

The oldest Korean architectural monument, the world-renowned Horiuji temple, called in Korean Pöpyung-sa, is, as explained before (p. 14) found not on its native soil, but near Nara in Japan. Nara itself was largely a Korean settlement, in fact the very name — Nara = country — is of Korean origin.

The Horiuji buildings have been so often described and discussed that only a short description of them is necessary here. Cp. Fischer, Münsterberg, With etc.

We enter through the Ni-ō-mon, in Korean Tjung-mun (Fig. 40), erected under Shotoku Taishi towards the end of the 6th century. It is the oldest building not only in Japan but in the whole of the Far East¹.

In the inner court are two other extremely ancient buildings dating from the beginning of the 7th century (Fig. 43), uniform in character but yet entirely different one from the other. On the right (Fig. 41) is the Kondō ("Kŭm-tang"), like the gate just mentioned, a two-storeyed building. Originally the "Gold" or "Sermon" chamber, it is now a museum, adorned with old and valuable statues and frescoes of, for the most part, Korean origin. (Cp. part III, chap. 6.) On the left (Fig. 43) stands a five-storeyed pagoda, the model for the wooden tower-pagodas erected at Nara, Kyoto, and many other places. What chiefly strikes us in all these Horiuji architectural monuments is the elegance and majestic serenity which broods over them. A frequent sign of great age is the almost straight roof line, only slightly sprung at the corners; another is, as in the Horiuji, the perfect symmetry and delicately proportioned harmony of the different parts, which gives the building not only a monumental, but also a classical character. Even if we were unaware that the architects of these magnificent monuments were Koreans, we could deduce it from the serene, classical lines and forms.

Single features, such as the props and stays of the roof-beams (cp. chap. 7), are found in similar or nearly similar shape throughout the whole period of Japanese art down to the present day. In an eminently conservative spirit, Japan has preserved in her architecture the forms handed down to her from Korea. The only addition made since the 16th century — and it is questionable whether this is not directly due to European influence — is the sprung arch, in shape not unlike a cross-bow, over the porch of many buildings, which occurs at about the same period in Europe in Renaissance and Baroque art.

¹ In the year 1902—03 the old material was used for an exact restoration of this imposing gateway; it is a curious fact that many historians in this connection speak of "the Doric pillars" of the gate (cp. chap. 7). Gateway, Kondō and pagoda appear to have survived the fire of 670 A. D.

Only once afterwards did Japanese architecture receive fresh impetus, and it is significant that it again came from Korea. When the Japanese under Hideyoshi during his campaign in Korea saw the stage of development attained by art in that country, they imitated much of what they had seen, infusing into it at the same time their own spirit; the beginning of artistic activity in Nikko belongs to this period.

Besides the outstanding buildings of Horiuji many other architectural works are ascribed to Koreans or to Korean influences, e. g. the Yakushiji temple and pagoda near Nara; certain buildings in Nara etc. It is to be hoped that history and research will succeed in throwing further light on this subject.

The proportions of the Yakushiji pagoda are not in sufficient harmony to admit of its being claimed as an original work; it is safer to treat it as a Japanese imitation of that of Horiuji.

Practically all the old, many-storeyed wooden pagodas in Korea have been destroyed; one only, of five storeys, still stands (Fig. 44) in the Pöp-tju-sa or "Temple of the Upholding of the Law" in the district of Po-ŭnkun, North Chung-chöng province. It is of considerably later date, but has preserved in its essentials the earlier pagoda style, and is therefore very like the Horiuji pagoda. The roofs of the different stages are here more sprung, though not so much as most of the contemporary and later pagodas of China. All other pagodas are built of stone.

The Pul-kuk-sa or "Temple of the Kingdom of Buddha", the oldest Buddhist temple in Korea, still survives in ruins near Kyöngtju. The plan of the monastery (Fig. 45, p. 32) and the apparent distribution of its separate buildings bears a certain resemblance to a palace and belongs, in spite of great simplicity, to the best creations of Far Eastern architecture. The entrance-gate (Fig. 47), with its stone wall and outside staircase, has been recently successfully restored with the old material. Whether the stone columns were originally joined by chains or suchlike it is difficult to say. In its architecture we find the same characteristics to which we have already referred under palace buildings; simplicity, strongly-marked artistic taste, and a sense of symmetry and proportion; in this respect there are few Buddhist temples in the Far East which can surpass the Pul-kuk-sa.

Buddhist monasteries are, in Korea, invariably built in the most picturesque spots, which explains why the worship of the deities of nature has found a place in Korean temples alongside the religion of Buddha. Only in this way, just as in China and Japan, could Buddhism to a certain extent take root in the country. Apart from a few modern Japanese sects with but a small following, there is, in Korea, no question of pure Buddhism.

The oldest building still preserved there is the Pu-sök-sa or "Temple of the Floating Stone" near Yŏngtju. It dates from the end of the Koryŏ dynasty somewhere about 1350 A. D.; the structure (Fig. 46) is characteristic; the beams rise one above the other in eight or nine tiers.

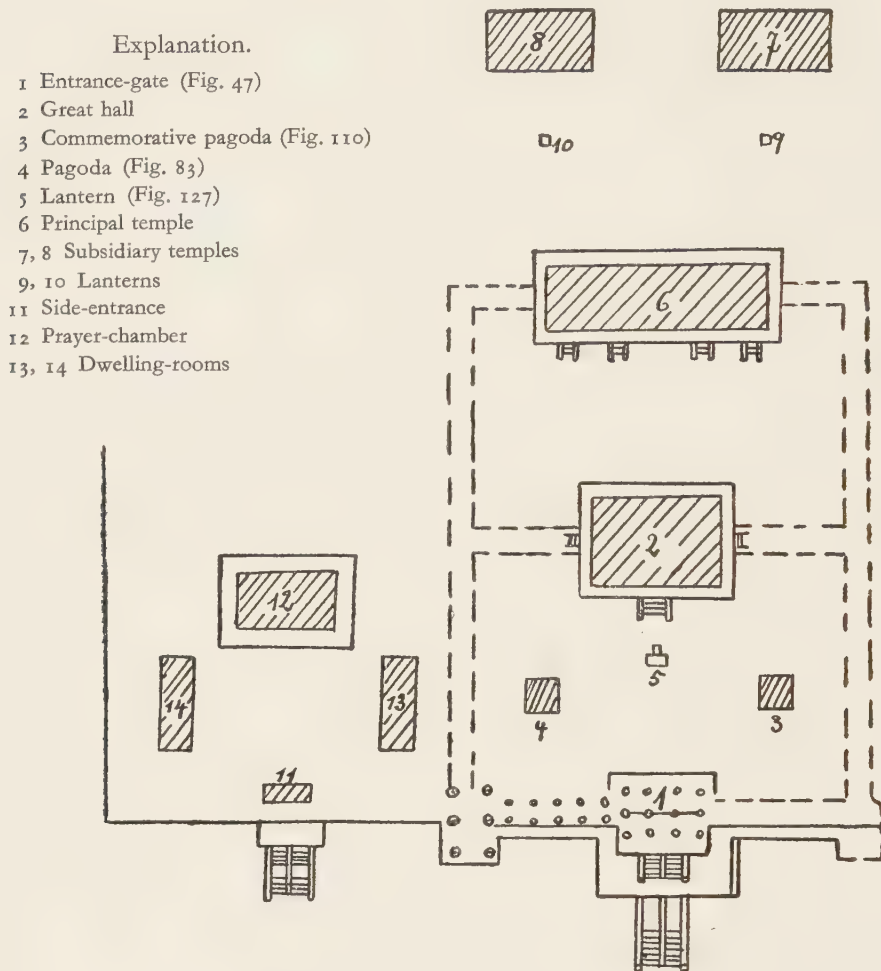
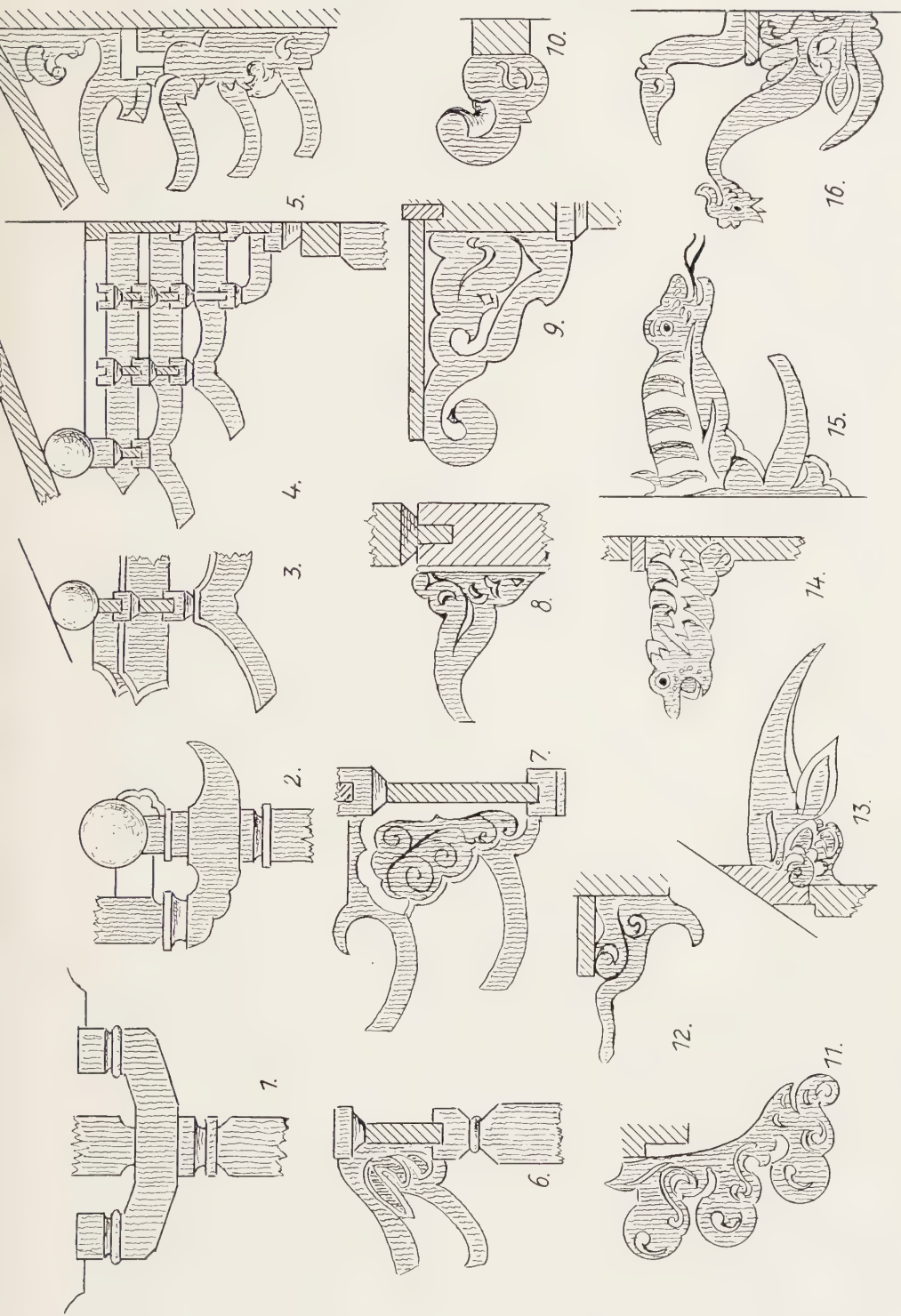


Fig. 45.

The other great Korean bonzeries, the Thong-to-sa near Kyōngtju; the Hā-in-sa near Tāku; the Yu-tjōm-sa in the Diamond Mountains; and finally, the Sōk-wang-sa near Wonsan, though often more extensive, are more or less similar in design. It is unnecessary to enumerate and discuss these and the thousand other Buddhist temples large and small; any specially striking sculptural and pictorial details are dealt with in special chapters. Entrance to every bonzery is effected, as a rule, through from one to three gates, in the second



Cornices and frieze-decorations in Korean wooden architecture (200—1800 A. D.): development of the cornice.

1. Korean sepulchral painting, Horiuji, Nara, 5th—7th century. 2. Pu-sök bonzery, 14th century. 3. Namtämün (South gate), 14th century. 4. Namtämün (South gate), Söl, 1392. 5. Tongtämün (East gate), Söl, 17th century. 6. West gate, Tongnä near Fusan, 15th century. 7. Püm-ö bonzery, 13th—16th century. 8. Munmyö (temple of Confucius), Söl c. 1570. 9. Phasong kwan, Söl, 17th century. 10. Gate of Changtök palace, Söl, 16th—17th century. 11. Gate of Kyöngpök palace, Söl, 1865. 12. Central gate, Tongmyö, Söl, 16th century. 13. Central gate, Puk-han palace, 16th century. 14. South gate, Tongnä, 17th century. 15. Püm-ö bonzery, 16th—17th century. 16. Tjüng-hüng temple, 18th—19th century.

and third of which are often placed the four colossal statues of the Sawang or four kings of heaven (Cp. Part III. Chapter 7).

Graveyard gateways have been essentially simplified, and have, in fact, degenerated into mere symbols (cp. Fig. 76). It is curious that in many Buddhist temples a combination of two gates is occasionally met with, in which the symbolic graveyard gate stands inside the real gate, as is the case in a temple at the foot of the Namsan, Söul.

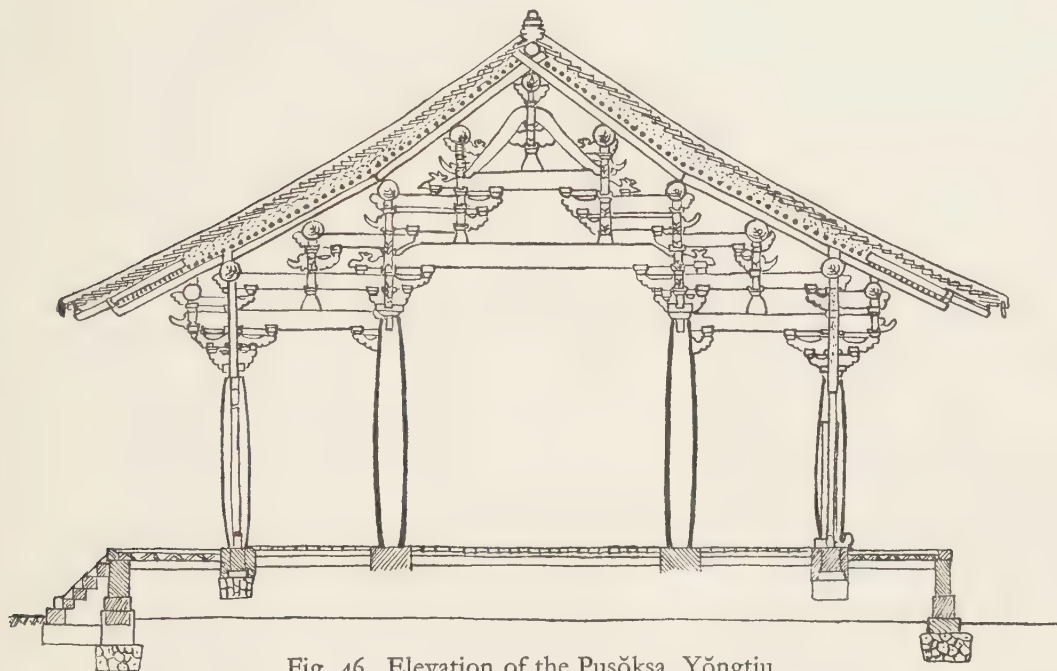


Fig. 46. Elevation of the Pusöksa, Yöngtju.

The two double-staged bell- and drum-towers in the Thong-to-sa (Fig. 49) and the Sök-wang-sa near Wonsan (Fig. 50) are worthy of notice. An interval of centuries and a distance of over 700 km. separate the two buildings. The Thong-to-sa has preserved the old traditions; the beams are joined simply together with scarcely any ornament. In the Sök-wang-sa, which dates from the year 1635 A. D., an oblong wooden panelling, not unlike our baroque work in design, has, to soften the appearance of the corners and angles, been inserted between the pillars; and the balustrade below has been ornamented with shallow arches.

An as yet unsolved problem, as shown in Fig. 49, is the top-heavy roof projecting nearly 4 m., which cannot carry its own weight and is therefore supported by isolated props; these props are in the Thong-to-sa, as also in the Tjang-an-sa in the Diamond Mountains, put in slantwise and spoil the harmony of the design, though their insertion may be justified by the stress of necessity. Their capitals are worthy of note (Pl. D. E. 24).

The sites of the different temples are usually lofty, and steep steps lead up to them; the Tă-ŭng-po-tjŏn, a bonzery at the tomb of Setjong with the statue of Sakyamuni, is shown in Fig. 51; the Kŭk-nak-po-tjŏn or "Temple of the Treasure of Paradise" in the Tjung-hŭng-sa Bonzery near Sŏul with a statue of the Amida-Buddha, in Fig. 52; in the former the delicate open-work panels of the doors are especially noteworthy.

A typical view of the interior of a Korean Buddhist temple with its almost exuberant adornment is shown in Fig. 48; the colours are not nearly so glaring as in Chinese decoration.

Chapter 7

ARCHITECTURAL STRUCTURE AND SEPARATE FEATURES

In the foregoing chapters the various types of Korean buildings have been merely compared one with another and their structure and component parts only cursorily noticed; in this chapter it is proposed to rectify any omissions and briefly to deal with them.

1. Architectural structure

As might be expected, the continuous erection of wooden buildings during hundreds and thousands of years tended to foster a certain dominant tradition: nor did any striking change appear in such processes as the staying and mortising of beams, ties and rafters; but it should be borne in mind that in this particular department the peoples of the Far East attained not merely to a considerable and recognised dexterity but to an unsurpassed supremacy. Almost entirely without the use of iron ties and without iron nails they succeeded in producing a type of structure so solid and at the same time so satisfactory, that their buildings, when not destroyed by fire, lasted for centuries, and are still a delight to the eye of the beholder. The simple method of mortising single beams and supports is shown in Fig. 53; the disposition of pillars, beams, and rafters in Fig. 46 (p. 33) the Pusŏksa. In the case of the ordinary dwelling-house the structure is fairly simple, but in the case of large buildings the disposition of the different beams and props is so arranged as to produce a symmetrically decorative picture.

The advantage offered by wooden structures is that wood is easier to work and affords a natural basis for decoration in colours. The result is a much softer and mellower effect than in the case of cold, unyielding buildings of brick and stone. Against this must be set such disadvantages as possible speedy destruction by fire or rot; great limitation in height; and finally, the enormous difficulty of constructing large, wide, lofty rooms. The structure of dwelling-houses is

clearly seen in two models, one of which (Fig. 54) is in the Civic Museum of Bremen, and the other (Fig. 55) in the Korea Museum of the Arch-abbey of St. Ottilien.

Under the floor the interstices are filled up with stones; the walls are first stopped with a network of thin bamboo; then balls of clay and earth are plugged into the openings of the network; and finally the whole is plastered over with a mixture of boiled seaweed, fine-chopped straw and paper pulp, smoothed down, and perhaps also lime-washed. A facing of half-bricks is often built up over the rough filling of earth, clay, and straw; and stones the size of the fist are pressed into the clay and fastened to the network with straw binding.

2. Pillars

Cursory observation would seem to show that the Koreans employed in their architecture only a quite primitive form of wooden pillar, and had no proper idea of the architectural and decorative importance of the pillar in general; and yet the contrary is the case. Commencing with the oldest architectural period down to the present time, wood and stone pillars of various designs are found, not in any one place, but scattered over the whole country. Some idea of them is given in Inset-plates D and E; admission to this series has been extended to designs taken from paintings or from single pillars bearing a lantern or inscription, and not actually employed in architecture. This, however, does not prejudice general conclusions; on the contrary, it makes possible a clearer idea of the relative position of the pillar in art.

Fifteen centuries in ever changing sequence have done their work; but in the case of isolated forms it is none the less impossible to predicate an organic development of style. The socle, always of stone, is sometimes square, sometimes

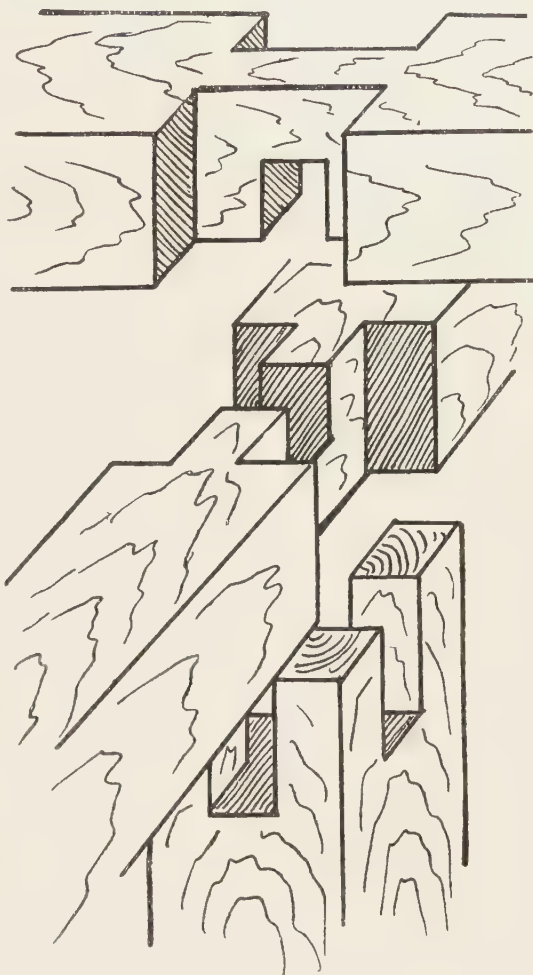


Fig. 53. Method of mortising beams.
(Dwelling-houses, temples and palaces.)

round; at one time it takes up a fourth or a third of the whole pillar, at another, it is entirely absent. The pillar is as a rule round; but square, hexagonal, and octagonal pillars are met with, as also bulging, fluted, and conically tapered ones. It has not unfrequently one or more joints; is ornamented with bosses, figures, and inscriptions; or is, mostly in the Silla period, shaped like a bamboo.

Finally, some pillars are without any capital at all, others have a very ornate one. In many cases the socle outline is repeated; in others, especially wooden pillars, an attempt is made to replace the missing capital by painting or by ornamental wooden borders and so forth; in fact a multiplicity of designs occur such as could hardly be met with in Chinese or Japanese art¹.

More than once, after consideration and comparison of different types, the author has suspected a trace of Indian or Persian influence; and in the painted pillars of the Ssangyong tomb even of Egyptian (cp. coloured plate 2); in this connection research has a wide and virgin field before it.

3. Cornices with Frieze

Between the crossbeams laid on pillars and the immense roof a dead flat surface intervened which Korean artists were wont to try and enliven in various ways.

The original form (Inset-plate F. 1)² which came to the Kokuryō kingdom of those days from China, probably during the Ts'ao period or perhaps even in the Han epoch, is repeatedly found on wall-frescoes in the burial chambers of Tjin-tji-tong (cp. also coloured plate 2). Here, for the first time in Far Eastern art, we meet with those massive designs which thereafter for centuries formed the skeleton of the main cornice, often its only ornament, and, as it were, frieze. On the outer gate and eight-sided pavilion of the Horiuji near Nara we find forms nearly identical, but here there is already a tendency to continue them a little further outwards in order to provide a support for the far projecting roof.

The painter of the Ssangyong burial chambers has obviously not paid much attention to this feature; he was much more intent on giving some idea of the transom work. The same kind of mouldings, giving the decorative effect of cornices, are found in nearly all temples and palaces in Japan down to the very latest times, though in this respect Japan was for a long time not so progressive as Korea. A few temples in Nikko and possibly in Shizuoka, built after 1590 A. D., form an exception, explainable by the fact that during Hideyoshi's expedition to Korea the Japanese, as already remarked, were brought face to face with entirely new designs and, to a certain extent, imitated them.

¹ Cp. *Boerschmann*, *Chinesische Architektur* I, plates 102—105. — ² Trifurcate.

It is by the variation in cornice and frieze that it is possible in Korean architecture to fix the date of construction. As a general rule simple and straightforward designs are the most ancient; in the middle, or Koryŏ period, and later since 1392 A. D., attempts to vary the pattern of the cornice, first by *twisted* lines, later by an accumulation of motives, and finally by fantastic shapes, become increasingly obvious. In Buddhist temples, above all, the most unbelievable shapes and figures of animals have been evolved during the last few hundred years.

As is apparent from inset-plate F 2, in former days, when a beam required to be supported on the one side and not on the other, a horn or point was substituted for the missing support, and a certain degree of symmetry in that way restored. At first, e. g. in the Pusŏksa, this was only very hesitatingly done, but afterwards the projecting lines were rounded or pointed, and finally decorated with notched stem-work.

The horn in the Koryŏ period, as exemplified in the Great South Gate of Songto (cp. Inset-plate F. No. 3) and at the commencement of the I dynasty, was bent downwards and occasionally twice or thrice repeated (No. 4). At first gradually, it was turned upwards (No. 5) and fashioned to the shape of a serpentine line, (No. 12) an elephant's trunk (No. 9), a beak (No. 13), a bird's head, or a beast such as a tiger or dragon (v. Nos. 14—16).

Flowers (Fig. 58), especially the lotus, repeatedly occur in the last century (In this connection cp. the remarks about Fig. 31, p. 26). Interesting though it now is to trace the development of these forms, it must be admitted that especially during the last artistic epoch this particular form of cornice decoration degenerated into whimsicality; the architect's phantasy was allowed free play, and finally one master did all he could to outvie the other.

These horns are often 50 cm. apart, but occasionally 1½—3 m. The spandrel which results is henceforth filled up in decoratively effective fashion by a tie or prop resting on the architrave, which in Far Eastern art is not of stone, but of wood, and may surmount two or even three rows of overlapping beams. This tie, prop or connecting link which corresponds in a certain degree to the capital of a pillar, but rests, in default of a pillar, on the horizontal beam is the direct outcome of innate good taste.

The shape of this intermediate capital has been, in the course of centuries, subject to frequent variations (Inset-plate G). The simplest form of it is found in the Horiuji; in Kyŏngtju, nearly 500 years later, it appears slightly modified and becomes more and more rich and diverse. Often, above all during the last centuries of the I dynasty, the favourite ornament is carved floral stem; after that, especially in Buddhist art, a plaster spandrel ornamented with stem, flowers, and trees, or even (Fig. 48) with whimsical Buddhas seems to have been preferred.

In this respect, too, Korean art differs considerably from that of China or Japan; Korean decorative ornament is far richer and more artistic and in coloration much mellower and more pleasing.

Seen from close by (Fig. 56) this medley of mutually opposing elements in the cornice, these horns and props produce a restless and exaggerated effect; but if the main cornice and the frieze, which in these cases often takes up a quarter, or even a third of the front wall as far as the roof, be viewed from distance (Figs. 57, 59), then all these serpentines and undulations and myriads of horns, give an impression of unity such as is produced by an unbroken line. With genuine artistic instinct the horizontal is here a hundred times interrupted, but there remains, notwithstanding, a general effect of continuity. There is a perpetual clash of angular, round, and pointed shapes, which like a herd of goats and kine, thrust their horns threateningly forward, only to be kept at bay by the massiveness of the roof; or like warriors in column with spears outstretched, storm on to engage an invisible foe.

A long alignment of elements, mutually contradictory, but all with the same forward and upward trend, find in the restful forms and colours of the rafters satisfactory issue and release; all which, added to sharply contrasted light and shade, combines to produce a continuous drama which must arouse the ecstasy of every friend of art. It has, moreover, brought about a union of architrave and far-projecting roof, such as has not been achieved in wood by the architects of any period in the history of art (Figs. 56, 57, and 59).

In China and Japan the cornice and the frieze, neither of them, of course, to be taken in the strict antique sense, remained through centuries practically unchanged, and preserved the ancient massiveness of structurally archaic designs; but in Korea we meet with a tendency to cast off these old trammels and to find independent forms of self-expression. In this endeavour Korean art, especially the Buddhist type, took in more recent times to quite bizarre designs, which though decorative and often very fine, are really remote from the classical ideal of calm and symmetry.

No doubt the just described configuration of the cornices with its horns and animals' heads is an important factor in the effect produced by the façade; and for the Buddhist believer it is no doubt a consoling thought that these self-same beasts and distorted faces keep evil spirits away from the sanctuary; but for the art-lover exaggeration is, and remains always, an aesthetic mistake, in whatever form and at whatever epoch it makes its appearance.

The side gable in Korea, in contradistinction to China and Japan, is practically never decoratively treated and exercises but a very sober effect. In China its surface is often covered with fine terra-cotta, and in Japan adorned with

scalloped wooden arches and metal fittings, but in Korea for the most part, there is nothing but simple and sober red planking; it was in fact regarded as belonging to the roof.

The interior decoration of a Buddhist temple is shown in Figs. 48 and 58. Everything in it, down to the minutest details, is beautified and treated with an affection which enlisted in its service every possible form of decoration. The blending and treatment of colours therein will be dealt with later. The coffered ceilings (Fig. 60 and 61), which occur in palaces and in many temples, show likewise much variation in detail from the art of China and Japan. It would be almost worth while to bring together their separate designs and compare them; but for the purpose of this work it is enough to draw attention to the richness of the decoration. The soft tone of the colours, above all, in delicious symphonic harmony supplies another, if modest, proof of Korean good taste in art. A somewhat inadequate idea of this harmonious play of colour is given in figure 60.



Fig. 61. Example of inlaid-work on a coffered ceiling.
(Changtö-kung: throne-room.)

4. The Roof

The roof of the ordinary Korean house is thatched with straw. A layer of thin boards is first laid on the close-packed rafters; any outstanding unevenness is then made smooth with earth and clay; and finally a layer of straw is put

on the top and surmounted by a ridge doubly knotted in rather a peculiar way. This kind of house, called Tchoka in Korean, is re-thatched about every two years. The under layer of straw is, as a rule, allowed to remain, and fresh straw put on the top; so that year by year the thickness of the thatch increases till it reaches 30 cm. and more. In windy districts, such as the seashore and the island of Quelpart, the whole roof is inclosed by a net of straw rope to prevent the storms tearing the thatch off and blowing it away. As a rule rice-straw is used.

Shingle roofs are found in many places, as also slate roofs, these latter chiefly in the Diamond Mountains and even log houses with stone facing are met with — a proof that Korean architects understood how to adapt their work to environment and conditions of life. Houses roofed with clay tiles, called in Korean kewa-tjip, are interesting to the historical art student. All government buildings, temples, and palaces, as well as the dwellings of the better-class citizens, are roofed with reddish brown or black tiles¹.

As shown in the illustration (1) the bottom third of the sloping roof is bent, not produced in a straight line to the end (cp. Fig. 46 and 51); and (2) the horizontal line of the roof is turned upwards towards the corners, though not so far as in later Chinese art.

On a row of round-cut rafters a further row of square-cut planks is laid (Figs. 52, 57); these are covered with boards or more rarely with laths; a layer of clay and earth is then spread on the top, and two different kinds of clay slabs and roof-tiles later embedded in it (Fig. 316). Of these, one kind is broad, scroll-shaped and slightly concave; the other, used for covering joins, is semicircular. When used as finals on the front of the roof they are adorned with every variety of figure (Cp. Part V. Pottery. Chapter 2).

5. *Decoration*

It must be remarked in conclusion that practically all the wood-work and often the plaster walls, too, are ornamentally treated with striking results in coloration; Figs. 48, 51, and 52, may serve as examples. Fig. 62 shows a wall in the old Kyöng-pok-kung, now the Government Museum, behind the Museum office. The artist's subtle hand has inlaid the outside of these splendid walls with coloured bricks; the heating apparatus in each of the five recesses with fabulous monsters; and the broad centre band with a diversity of trees, birds and beasts.

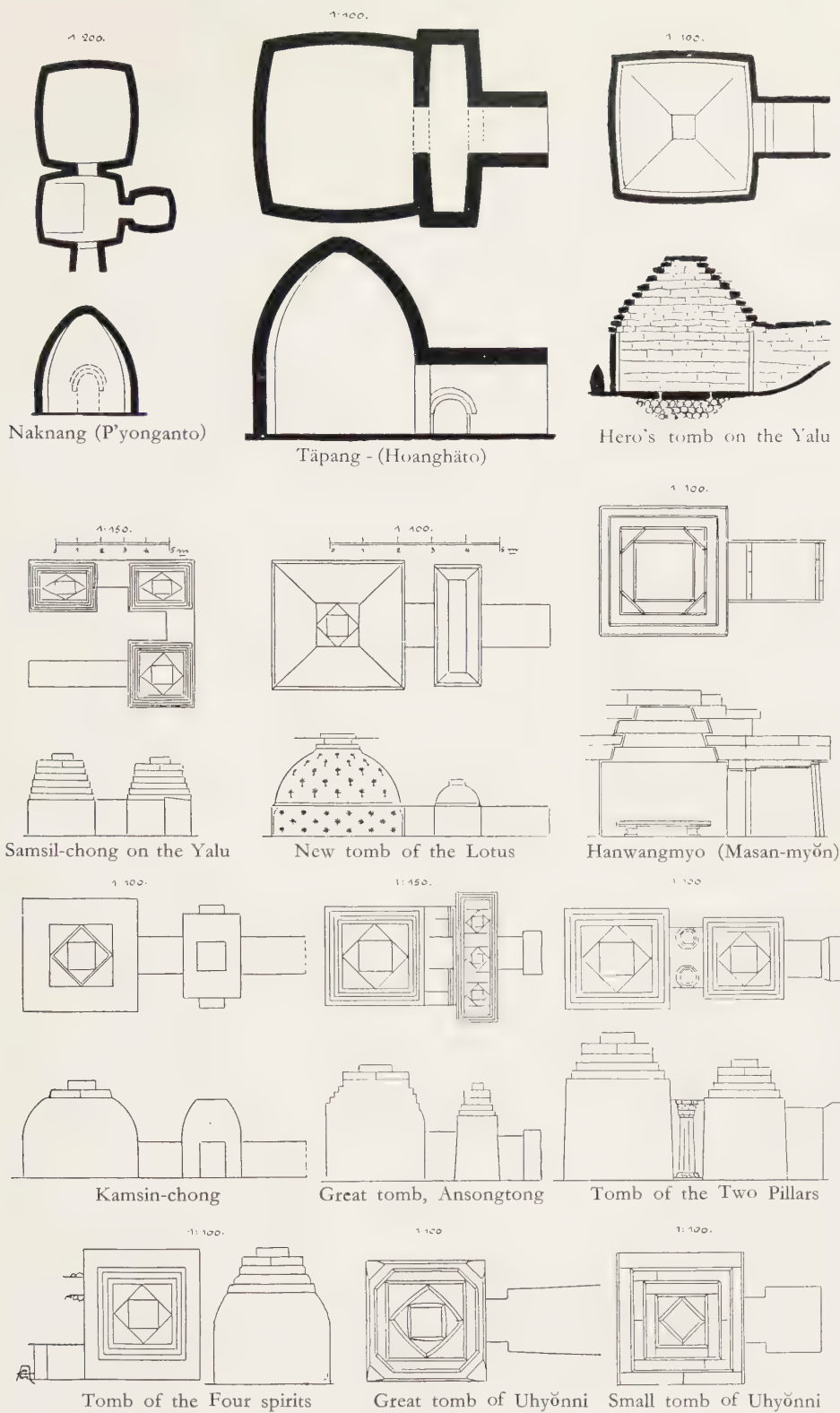
The same artist is obviously responsible for another kind of chimney (Fig. 7) put up likewise in the Kyöng-pok-kung. It is a hexagonal structure surrounded

¹ The painter Kim Hongto gives a humorous sketch (p. 145) of roofing styles and methods. Cp. *Eckardt*, *Koreanische Märchen und Erzählungen*, St. Ottilien 1928, Fig. 1.



Supports and ties in Korean architectural friezes. (200—1800 A. D.)

a Horiuji. b Thongtosa. c Namtämün, Söul. d Namtämün, Söul. e Tjünghünga near Söul. f Namtämün, Söul. g South gate, Pümösa, Tongnä. h Wall, Kyöngtju. i Changtökkung, Söul. k Changtökkung. l Munmyo, Söul. m Tongmyo, Söul. n Pümösa.



Ground-plans and elevations of the Naknang and Kokuryŏ tombs. (108 B. C.—650 A. D.)
 (The attached scales are all to be taken as doubled.)

with inlaid work on plaster, much more richly and uniformly executed than in the one shown in Fig. 62. All these latter kind of buildings date from the time of Tăwonkun, i. e. not earlier than the years 1861—1868 A. D.; in their way they are gems of Korean art.

The ten symbols of long life, especially the pine-tree and the crane, play a great part in the adornment of the courtyard, walls, and garden-walls in the homes of the better class. Cp. Fig. 503.

To sum up, Korean architecture, although indebted to China for its original designs, has in many respects succeeded in striking out a line of its own, and has thereby been enabled to create works, which exercise in their own way a peculiar spell.

It singles itself out from all other Eastern architecture, not by sheer weight of great and monumental structures, but by a subtle ability to strike the balance between line and form; in short by a certain indefinable classical distinction.

Chapter 8

SEPULCHRAL MONUMENTS

General

The dead have been treated with great reverence in all countries and since the earliest times. Apart from keeping the departed in pious and lasting remembrance, there was also the question of how best to come by the path of sacrifice to the assistance of his soul. Should the deceased have been ruler of the country, no effort was spared to set up in his memory a monument *aere perennius*, which by its impressive exterior should rank as a worthy memorial of a people's veneration for its prince and sovereign.

Among the nations of the Far East there came a time when these usages, carried to their utmost limit, developed into Ancestor-worship. With reverence for the dead were ultimately associated superstitious ideas and ceremonies. "The moral duty of the worship of the dead turned into a mixture of fashion and superstition, kept up less out of thankfulness than for personal advantage. Ceremonies were regarded as measures of protection against the dead man's sinister, noxious spirit, which had to be prevented by spells from wandering about in vampire form and threatening the living. The various methods of treatment were intended to put the deceased in good humour and cause him to bless his descendants. The day of burial was as important as the place. The funeral ceremonies took the form of a series of magic rites, symbolical forms, and empty formulae. They

are a variegated medley of highest and lowest; of lofty moral conceptions in the classical sense, choked by symbolical jugglery and superstitious convention. And the more modern the epoch, the more powerful is the superstition, and the more senseless the stubborn adherence to mystical sorcery”¹.

Three kinds of tombs occur in Korea: the Dolmen, the Pyramid, and the Burial-Mound. In China the Dolmen is not met with, the Pyramid only in isolated cases.

1. Dolmens

Dolmens are met with sporadically all over Korea, but chiefly in the two northern provinces of Phyöngan and Hoanghä, and also fairly frequently on the Manchurian border. In the complete absence of inscriptions it is not easy to determine whether they date from prehistoric times or from the first centuries of our era. The discovery of stone implements in them points to the Stone-age.

The probabilities are that the Dolmen was, here as elsewhere, the oldest form of sepulchral monument, and continued to be erected for centuries down to the historical period, when it was gradually superseded by burial-mounds.

On of the most important Dolmens of Korea is shown in Fig. 64. It is situated near the village of Unsan-ri in the district of Ŭnyul, Hoanghäto. A roof-slab nearly 9 m. long and 5 m. broad lies on three enormous granite stones, each of 2×3.5 m.; human hands put up this colossus, and it has remained standing for thousands of years.

Similar Dolmens are repeatedly to be met with in Ryong-chön-li at the foot of the Hoang-san in Phyönganto, and in Kun-ryang-li in Hoanghäto; they are also found sporadically in South Korea, e. g. near Täku. In China, as in Japan, they are, curiously enough, unknown. They are a proof of immigration from Central Asia.

2. Step-pyramids

Of much greater historical value to art is the sepulchral pyramid, a second kind of tomb found across the Yalu in present-day Manchuria, which at that period formed part of Kokuryö, and whose culture was under Korean influence.

Unfortunately, only one such monument survives, an old hero's grave, presumably of the 3d or 4th century A. D. (Fig. 63). The six storeys rise tier above tier from a 2 m. high base, flanked by twelve giant blocks of stone; the vertex is missing and the structure is capped with earth. From it can be traced the development of later sepulchral monuments. The piling, one on another,

¹ O. Münsterberg, *Chinesische Kunstgeschichte* II, 61. — De Groot, *The religious System*. V. Supra.

of masses of rock was gradually abandoned and a burial-mound, rising as high as 10 or 15 m. erected on an elaborate foundation. Possibly, however, both forms of sepulchre, pyramid and simple mound, existed side by side, and the difference in structure should be ascribed to other influences, such as difference of race, alien settlements, etc.

The tomb in question has a total height of 14 m. The blocks of granite employed are often uncannily large; some measure 6 m. and more in length. No Chinese pyramid shows such characteristic features.

3. Burial-mounds

From the earliest times the highest honours have been paid to a deceased prince, and his tomb constructed as solidly and tastefully as possible.

A long series of very old tombs (Fig. 67) lie near the Yalu, but have unfortunately been rifled, probably by Chinese, and are now empty. The tombs of ordinary persons consist of a simple mound. Cremation was not generally practised.

In the time of the Han dynasty, a Chinese colony known as Naknang, in Chinese Lolang, in Japanese Rakurō, existed on Korean soil in the Phyōngyang, (Japanese: Heijo) district of the present day. During the last few decades the Japanese Government has started excavations there, which have been crowned with very considerable success. Near Phyōngyang and on the other side of the Thātongkang various ancient tombs containing objects of value (cp. p. 191) were discovered, which shed a new light on Chinese art of the Han period. In China itself the majority of the Han tombs are in ruins.

Historically of most interest to the architect is the design of the graves. They are all constructed of clay bricks and practically in the shape of the old Chinese brick-kilns, which have obviously served as models.

The structure is comparatively simple; starting from a rectangular ground-plan, the design is reduced in elevation by allowing the upper layers of bricks to project a little further inwards than the lower so that gradually a dome results.

A ground-plan of the oldest tombs of the Naknang and Kokuryō period is given in inset-plate H. Later Korean tombs, as also the above-described sepulchral pyramid, are constructed entirely of granite. In later centuries the dome-shaped roof disappears from the interior of the sepulchral chamber; the construction becomes more complicated; there is evidence of a slow but gradual progress. Whereas the lines of the ground-plan were, in the earliest period, in parts slightly convex, with lapse of time this peculiarity disappears and gives place to a pure rectangle. One or more rooms were built in front of the sepulchral chamber from very early times. In the later Kokuryō, and in the Silla period, the Chinese brick-kiln shape above mentioned is no longer found.

The chamber is closed by a vaulted roof or kind of cupola, made either by laying the heavy granite blocks crosswise, one above the other, or by allowing successive layers of stones to overlap, and then finally closing the resultant conical vaulting by unusually large and broad stone slabs¹.

These sepulchral chambers are not particularly large, generally not much more than 4×4 m. = 16 sq. m. Their height, on the contrary, to the keystone of the vault not unfrequently reaches 5 or 6 m.

The old sepulchral chambers of the Naknang period are curious; their interior decoration is entirely different from the later Kokuryō tombs just described. The walls are built of bricks, the face of which often forms a geometrical pattern (Fig. 65). In many tombs of the Silla epoch, especially near Kyōngtju in South East Korea, the walls are overlaid with white slabs of burnt porcelain-clay, or kaolin, on which historical dates are engraved in Chinese character.

In the old tombs of the Kokuryō period the walls were decorated with paintings (Figs. 68—72). In most cases the tombs in question are royal tombs (v. especially Figs. 68, 69, 71). The “Great Tomb” called, curiously enough, Tāmyo, or “Great Temple” instead of Tānŭng, or “Great Grave” is one of the most important in Korea, and no traveller in the Far East who is interested in art, should fail to visit it (Figs. 69 and 72). It is situated to the west of Phyōngyang, near the village of Sammyori, in a broad plain on the edge of a pleasant forest. The tomb is about 1360 years old, and, allowing a margin of error of 10 or 20 years, dates probably from about 565 A. D. No inscriptions have been found, but popular tradition ascribes the tomb to king Yangwon (545—559 A. D.) about whom history, from the point of view of either politics or art, has little to say.²

The tomb has a circumference of 77 m. and a height of nearly 10 m.; a new entrance-gate, framed in stone, provides access to the interior.

In contradistinction to other royal tombs of the Kokuryō dynasty, this tomb consists only of a single chamber 3×3 m. or 9 sq. m. in extent. In the interior of the chamber, right and left of the entrance, lie two large slabs of granite, smooth on the top, but encircled on the lateral face with engraved, ornamental leaf-stems. This sepulchral chamber also is not vaulted, but pyramidal in shape, and covered with great stone slabs laid cross-wise, which, to the spectator inside, give the impression of an octagonal cupola (Fig. 69).

Not far from this “Great Tomb” are two others rather smaller. In the centre one, the structure of the roof is different. In the tomb above-described the roof-slabs were laid over the corners, forming an octagonal vaulting; but in this

¹ Cp. the 7th century lantern-roofed grotto-temples of Qyzil in *Grünwedel*, *Kultstätten*, and *Le Cog*, *Bilderatlas*, pp. 100 ff., *Auf Hellas Spuren*, pp. 79 ff.

² Cp. *Ostasiatische Zeitschrift*, Berlin 1926, pp. 64 ff.

case, as in the Han-wang-myo tomb, there are three squares of diminishing size, i. e. the upper roof-slabs overlap the under inwards by about 35 cm. so that the topmost slab measures scarcely 2 sq. m. The rich interior decoration, gorgeous ornament, landscapes, and figures of men and animals, the oldest still surviving in the Far East, will be dealt with again later on (Part IV, Chapters 2—5).

Statues and relics are not found either in the tombs of the Naknang or in those of the Kokuryō period, though they do occur in tombs of the Silla epoch. The two stone pillars in the Ssangyong tomb (Fig. 70), are particularly charming. They are the only monuments of the kind, not only in Korea, but in the whole of the Far East.

The pillars recall similar forms in Persia, Turkestan, and Afghanistan, though the conception of them may have arisen quite independently. Their capitals show, in the author's opinion, a close resemblance to the painted structure of the roof-beams repeatedly found in pictures in these very tombs (Figs. 70 and 71).

Comparing the architecture of these tombs one with another, it can be said that in the course of centuries Korean artists, even though they borrowed Chinese craftsmen to help them, gradually broke loose from Chinese models and struck out a line of their own. There is no question here of gigantic buildings, but only of chambers some few square metres in extent, but it is obvious that all available space was artistically treated. If the houses of the living were built of nothing but wood, the chambers of the dead, at any rate, were of massive stone. The entrance to them was blocked with rubble, only thus could they survive throughout the ages.

4. Exterior precincts of the tomb

As early as the later tombs of the Silla period (57 B. C. — 935 A. D.); during the whole of the Koryō epoch; and under the rule of the I dynasty graves were laid out after the Chinese pattern.

The Avenue of Spirits begins a long way off, often more than a mile from the tomb. The trees are carefully looked after; and in the vicinity of the larger tombs, delightful woods are still to be found, while elsewhere all trees have been cut down.

The extremely simple wooden entrance-gate stands on stone socles at a distance of about 5 minutes from the tomb. In shape it is entirely different from either the Chinese or Japanese gate; the lofty posts are united above by two cross beams, to which are fastened vertical wooden stakes with their points projecting over the upper beam (Fig. 76). In the centre is the old Korean coat-of-arms, a circle cut by a tadpole-shaped line into two halves. One of them, the bright, represents the principle of Light and Good, the other, the dark, that of Darkness and Evil. This struggle between Yang and Yin is known to us from Chinese philosophy.

A large open space, frequently surrounded by pines and fir-trees lies beyond the gate. The temple with a large portico, supported on six pillars, is situated exactly below the tomb, which, whenever possible, is on the spur of a hill; in this temple the yearly sacrifices are offered.

From the Red Gate, called in the vernacular Hong-sal-mun or "Gate of the Red Pillars", the path leading to the temple is built of slabs on two levels and with a sharp turn. Every step is rigorously prescribed by ceremony; only the grayish-yellow-robed king may tread the middle path; the small one at the side is for ministers and officials.

The interior of the temple is almost empty and without any special decoration; the only variation is afforded now and again by a coffered ceiling. A table for the reception of meat-offerings, with a yellow curtain behind, is all the interior fitting; Ancestor-worship, like Confucianism in general, leaves one cold and is ill-calculated to foster joy in life. Besides the little house and well belonging to the tomb, a smaller pavilion lies to the right of the temple containing the tombstone, generally a polished block of granite standing on a tortoise, the symbol of eternal life. The stone has often an artistically worked crown, representing a combat of dragons. On the front of it, in graceful old Chinese writing, is carved the name of the deceased prince or king; on the back, in smaller Chinese characters, his age and some historical dates. Tombstones (in Korean: pi-sök), in the time of the Koryŏ dynasty still stood in the open air, and were decorated with delicate line-ornament (Figs. 141—148).

The path now leads straight to the mound or hill. With every weed carefully removed from the grass, and encircled by a low horseshoe-shaped wall (Fig. 73) the mound lies before us in calm and solitary grandeur. In the case of larger tombs it rests on an artistically decorated parapet in a dodecagon named after the signs of the Zodiac. In front of the mound (Fig. 75) stands the massive sacrificial table of polished granite; on both sides near the wall, stand two plain pillars; next to them a military and civil mandarin, each with his horse (Fig. 74); while in the centre, immediately in front of the sacrificial stone, a tastefully carved stone lantern for burning incense-offerings is set up. Round the mound, their heads facing inwards, six or more lions, rams, and other beasts, symbols of royal power, stand in a circle. Where, as is not infrequent, two or more tombs are surrounded by a common wall, they are clearly those of members of the same royal house (Fig. 77; cp. here Part II, Chap. 7 and Figs. 138—158).

The gigantic avenues, with dozens of stone or bronze elephants, ostriches, and camels, found near Chinese imperial tombs, e. g. at Mukden, Peking and other places, are never met with in Korea; here everything is much simpler, but instinct, none the less, with a dignity and grandeur born of true artistic taste.

In addition, the site chosen is invariably an excellent one and picturesquely beautiful. The country lies spread out below it like a sea lashed by the tempest: Here are wondrous rugged heights and barren hills; there, beautiful plains and valleys, framed in a setting of dark green pines; over all is the deep blue sky and the glow of the golden, almost tropical sun; and in addition, a serenity and calm, an elementally powerful aloofness from the world. No one who has once experienced this almost uncanny, death-like stillness can ever forget again its unique and powerful impression.

Unfortunately, the majority of these royal tombs are a long way from road and railway, but it is well worth while to pay a visit to one or other of them and undergo the spell of their majestic serenity and beauty.

Chapter 9

CAVE-TEMPLES

Only on rare occasions does a Buddhist symbol appear in the painting and sculpture of sepulchral monuments, and then, almost as it were deprecatingly, on the masonry of some burial mound, or on some stray tile within its precincts; but near Kyōngtju in South East Korea, there is found in the Sök-kul-am or "Temple of the Rock Cave", a sanctuary dedicated exclusively to the worship of Buddha, dating right back to the middle of the 8th century A. D.

A series of caves with innumerable images of Buddha are met with at Yün-kang, T'ien-lung-shan, and Lun-shan in Shansi; at Lung-men, Hsiang-t'ang-shan in Honan; at Lung-tung in Shantung, and elsewhere in China; also in Japan, especially in the district of Oita, but no single one has such a symmetrical structure (Fig. 79, p. 49) and such uniform groupings of figures as the Korean cave at Kyōngtju. Thanks are due to Mrs. Gottsche for having published in the *Ostasiatische Zeitschrift* (Vols. 7 and 9) a description of this cave temple with its masterly statues and reliefs, and made it accessible to lovers of art.

The whole plan of the temple is monumental and on the grand scale. The actual entrance to the Buddhist sanctuary, which is marked off by a pilaster-strip, begins only a few paces from the slope. Three life-sized figures, carved in granite, of the spirits and guardians of the Buddhist law stand in position, Brahma on one side of the path, on the other, Kshatoria and the Dragon-emperor. Then comes the open entrance, $3\frac{1}{2}$ m. wide, flanked by two stalwart door-keepers. In an ante-chamber appear on both sides the four kings of heaven — Vaisravana etc.; next comes the main entrance formed by two columns, encircled in the centre by a wreath, and supporting on massive capitals a depressed arch (Fig. 81).

This leads into a rotunda with a finely-built cupola (Fig. 80, p. 50). A majestic Buddha (Figs. 178, 179), surrounded by decorative reliefs of four Bodhisattvas and ten

Lohans, is seated in the centre on a high pedestal; in the back-ground is an elegant eleven-headed Kwannon — Avalokiteśvara; and in a recess above, eight other Bodhisattvas. The grouping can be seen in Fig. 241; the various images will be fully discussed later on. (Cp. Part III, Chapter 8.)

Architecturally, more interest attaches to the structural design of this unique cave-temple, which for refined and methodical execution is without parallel in the Far East¹. Neither the Chinese nor the Japanese cave-temples show the same structure; it is perhaps safer to look for the prototype in the Chaitya of Krischnagiri-Kanheri in India (Fig. 78).

In the Korean Sök-kul-am, the long row of columns is, it is true, missing, as is the hall almost 25 m. in length; but the same clean-cut general idea remains. The antechambers would also, apart from the position of the two outer pillars, to a certain extent coincide. On the other hand the Korean temple, especially the rotunda, is in spite of similarities so entirely different, that it can be cited with a clear conscience as Korean.

It embodies the principle on which the author has repeatedly insisted, namely, that ancient Korean architecture, in its noble and harmonious structural methods, brings to light a classical style, the germ of which may have been contained in Indian and

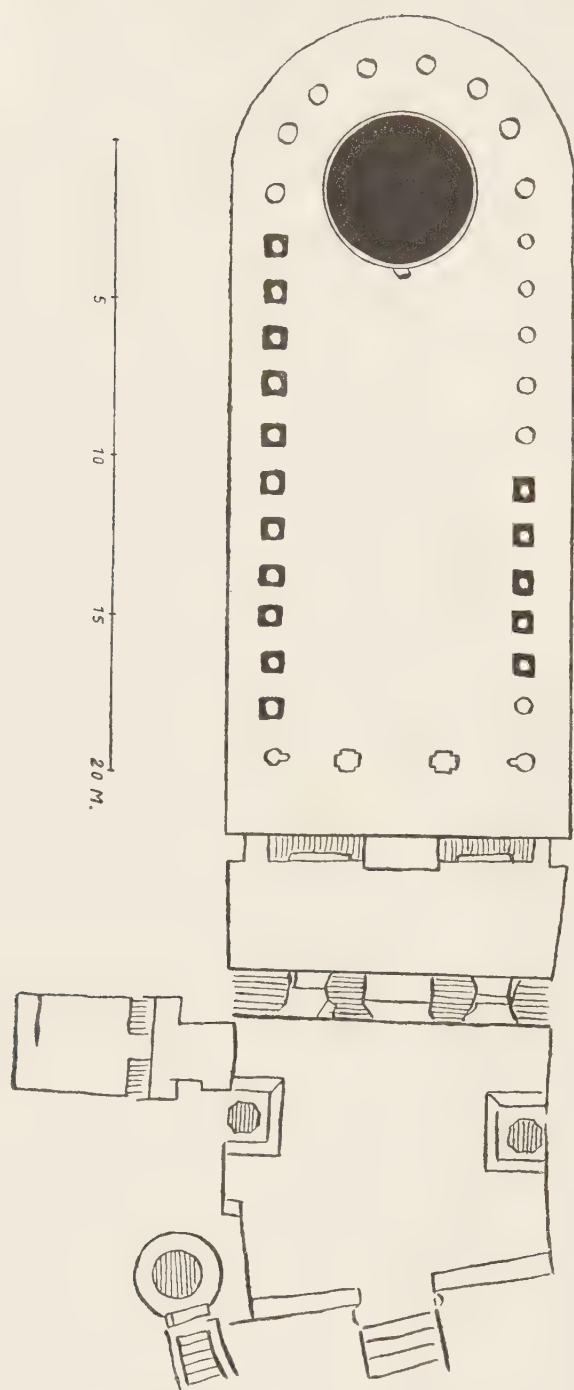


Fig. 78. Ground-plan of the Chaitya of Krischnagiri.

¹ *Ostasiat. Zeitschrift* 1918, p. 168.

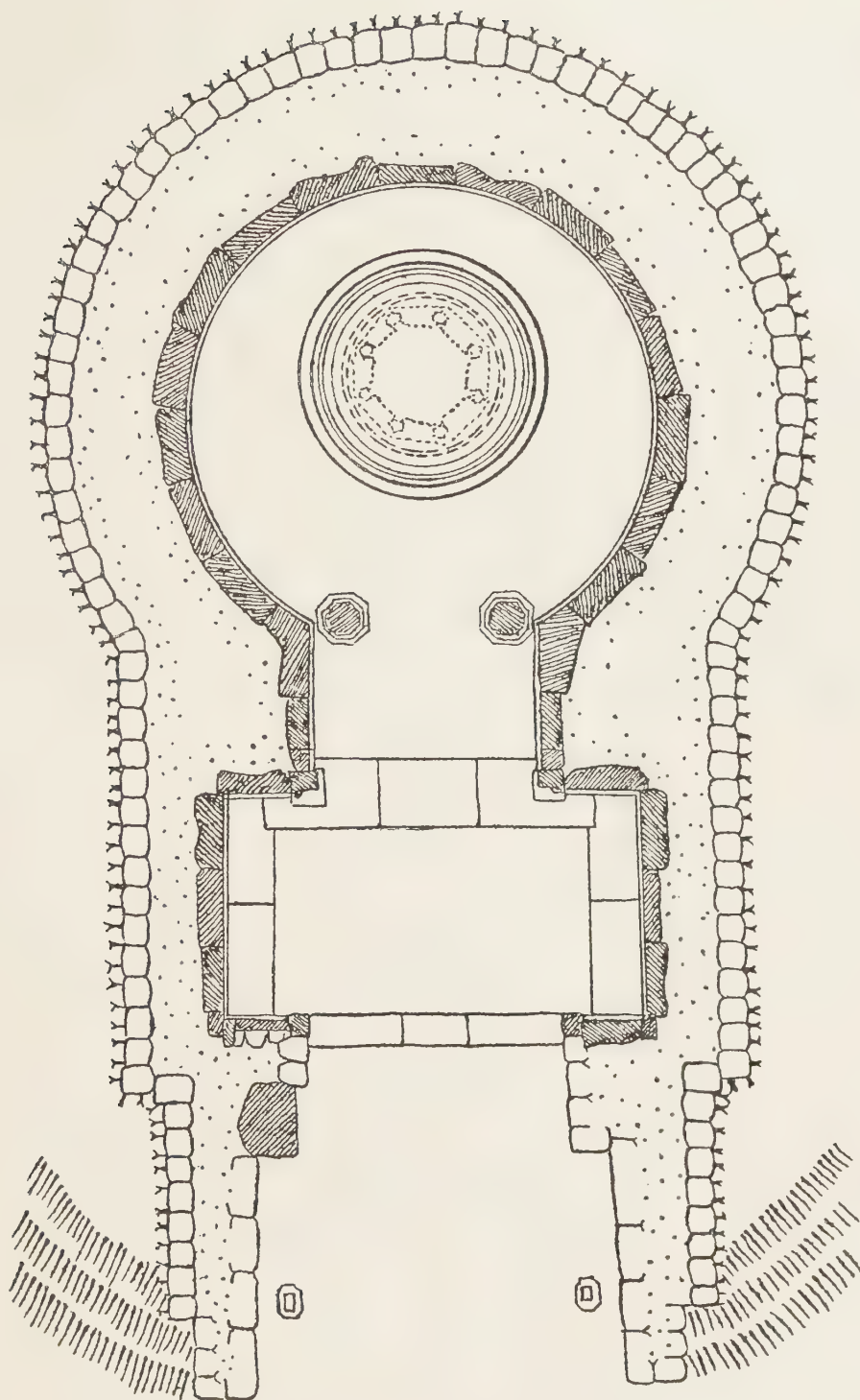


Fig. 79. Ground-plan of the Sök-kul-am.

Chinese art, but which is free from all exaggeration and distinguished by calm and symmetry and a natural appreciation of the beautiful. This classical monument has been again restored by the Japanese Government, under Governor-general Viscount Saito, in a manner worthy of full recognition, and protected by a secure roofing from the inclemencies of the weather.

Twelve hundred years have passed away and this small but unique underground temple still survives and extends to the visitor a formal invitation to self-communion and contemplation. Christianity apart, no religion but Buddhism has exerted such an influence on the human heart and on its natural craving for rest. Leaving out its religious aspect and envisaging its art merely as a natural expression of the doctrine of abjuration of the world and of spiritual communion, the first place in the whole history of Eastern culture must be awarded to Buddhism.

Early Buddhist art is an expression of mankind's search after the loftier and the deeper; after happiness to be found in renunciation of sin, and in a kingdom not of this world. In it the imaginative artist spontaneously bursts the cramping bonds of Buddhism with its culture-killing pessimism, comes out boldly on to the flood-tide of Life and speaks its message to that sensitive heart which at all times and in all nations beats to it responsively in mutual love.

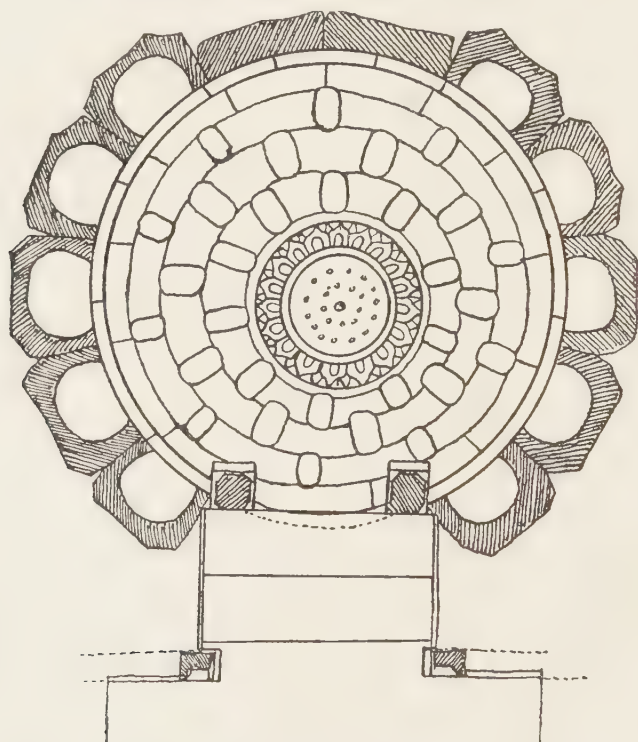


Fig. 80. Construction of the cupola of the Sök-kul-am.

PART II

SCULPTURE AND PAGODA-ART

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Chapter 1

GENERAL

Architecture, working as it does in larger dimensions and on a wider scale, is of its nature slower in development than the high art of sculpture and painting.

In monumental architecture, besides the actual architect, hundreds of busy hands are employed; but the sculptor works mostly alone, and his art is for that very reason much richer in individuality and variation. The artist who plans is often at the same time the master who carries out the work, though he must not be unconditionally so. In Korea, for example, it is a remarkable fact that whereas, in sculpture at any rate, Korean connoisseurs were, in the majority of cases, responsible for the design and individuality of various works of art, the actual workmanship was often carried out by Chinese masons under the supervision of their employer. So it was in olden times and so it is to-day. This is the only possible explanation of the fact that Korean pagoda-art, in which sculpture has from the earliest times found a field of activity, occupies equally with Korean statuary and painting, to some extent a special position in relation to Chinese art; and that in some archives the names of Chinese stone-masons are quoted.

It is not difficult for an expert in Far Eastern sculpture to distinguish Korean from pure Chinese or Japanese work. Korean pagoda-art and statuary is characterised by *elegance of proportion, a classical symmetry, calm, loftiness of expression, well formed lines and avoidance of exaggerations*; frequently, too, by an altogether banal simplicity and poverty of ideas.

The fact, that in this and the following chapters pagoda-art and sculpture are mentioned in the same breath, may excite remark. From the point of view merely of architectonic structure, Korean stone pagodas and memorials might well be dealt with under the heading Architecture, although, even as buildings, they are far from possessing the importance or displaying the dimensions of the pagodas of China.

In Korea pagodas and memorials in so far as they are of stone — and many of them are mere monoliths — may be classed as statuary. In this part no account is taken of wooden structures, such as are preserved in the pagodas of Horiuji and the like in Japan, and of Pöptjusa in Korea (cp. p. 31 above), but only of stone pagodas which permit of tracing without trouble the development of that branch of decorative sculpture.

The material used in Korea is grey granite, and a sometimes yellowish-white, sometimes greyish, marble; silver and bronze pagodas are comparatively rare (Chapter 4). Small works in steatite (cp. Part VI, Chapter 2) are unimportant and can be passed over.

To avoid, as far as possible, repetition and to facilitate a clear conception of the subject, only pagodas, commemorative pagodas, lanterns, memorial stones and figures of animals have been discussed in the following chapters; Buddhist sculpture and reliefs will, on account of their importance, be dealt with in a separate part.

Chapter 2

STONE PAGODAS

The pagoda forms one of the characteristic branches of Korean art. The ideas and original design are borrowed from the Indian stupa. Not only does the Sino-Korean word “*thap*” suggest the Indian stupa and therewith an Indian origin, but the pagodas in Korea still extant from the first half of the 7th century show a resemblance to certain Indian buildings (cp. Saptmahal von Polonnaruwa Dahlmann l. c. II, 392). Once uprooted from its parent soil the pagoda has naturally developed in the course of time along other channels, and accordingly examples are found which in size and configuration differ from Indian as also from Chinese pagodas, and which must therefore, in a history of Korean art, be specially dealt with.

The stupa is in India, as a rule, a cupola-shaped tumulus erected over a tomb or at least on a sacred spot. In Korea the burial-mound has survived but is entirely separate and distinct from the pagoda (Cp. the Great Stupa at Sanchi, figured by Dahlmann, Indische Fahrten I, pl. 47; and in this volume

Figs. 63 and 66.) In these cases the actual pagoda has entirely lost its sepulchral character, but is always indissolubly connected with Buddhism. The five-storeyed wooden pagodas in Horiuji, Nara, Osaka, and elsewhere in Japan, and the Pöptjusa in Korea are evidence of this. The stone pagodas stand directly in front of the monastery or are scattered about the open country as symbols of the Buddhist faith. In the large majority of cases they are votive monuments founded by ardent devotees of the "Enlightened", and often contain valuable votive offerings.

According to old Korean Buddhistic tradition, one of the four Maharajas or Kings of Heaven, whose portraits are repeatedly carved in stone on pagoda-doors or walls, is depicted, as god and patron of religiosity, holding a pagoda in his uplifted hand (Fig. 235). The pagoda is symbolical of the Buddhist doctrine of prayer, contemplation, and detachment from the world. Just as in Christian gothic expression is given to the struggle for higher things and to intensity of religious feeling, so in Far Eastern pagoda-art traces of a similar struggle are apparent, though on a considerably smaller, simpler, and more primitive scale.

The fundamental principle, recognisable both in Gothic and in pagoda-art, is a continual upward tendency, expressed by the gradual tapering upwards of the design. In the former style it is attained by pointing the arch; in the latter, by piling, one above the other, storeys which become narrower as they get higher and terminate, eventually, in a point or crown.

It is only by comparing the architectural forms of the two styles that it is possible to realise to the full the tardy progress made by, and a certain poverty of ideas in, Far Eastern art. While Gothic progressed along normal lines to give expression to the furthest possible development, pagoda-architecture presents a picture of spiritual barrenness.

On the rock-reliefs in the rock-temple of Lungmen in Honan, China, are represented among other things various kinds of pagodas, dating probably from the 7th century, the earlier T'ang period. They are the only examples of the old pagoda in China to which a date can be assigned. The pagodas extant in China to-day are almost all of considerably later date, and are, moreover, appreciably different in design from the relief-pagodas of Honan; but there are in Korea, from as far back as 635 A. D., hundreds of monuments of every style and shape, amongst others, some which are identical with the primitive pagodas on the reliefs of Lungmen. Apart from the Pöptju-sa (p. 31) only stone pagodas are found in Korea.

In the Indian stupa there is seldom an interior chamber, at most a small room. In China the pagodas are so large and tall that quite large rooms containing images of Buddha are, in the generality of cases, found on every storey as well as on the ground floor.

Korea, in fact, supplies the missing link between the pagodas of India and China. There was no slavish imitation of Indian models; they were developed, proportioned, adapted to Korean taste; but, on the other hand, frequently simplified, made flatter, reduced to the level of mere handicraft.

Nor is this to be wondered at. It is unreasonable to expect that all work should be of equal merit and perfection; as a rule, it is only one example in a hundred which, by reason of its striking peculiarities or sterling qualities, appeals to the eye of the historian of art and of the connoisseur; art, like every thing else, cannot always maintain the same high level.

The author proposes in the following pages to describe, and, as far as possible, to illustrate the most important of the hundreds of pagodas which he has seen in the course of years during his journeys up and down the land; this exposition should give a fairly complete survey of Korean pagoda-art.

A distinction must be made between (1) genuine or tower-pagodas and (2) commemorative pagodas. The first are architectonically the most important; they almost always have the appearance of plates laid one on the top of the other, and for that reason are called by many plate-pagodas; but having regard to their often very considerable height and tower-like appearance, preference has been given in this work to the term used. Commemorative pagodas are invariably lower, but are distinguished by superiority of design, greater variety, richer sculpture, and excellent reliefs.

Chapter 3

TOWER-PAGODAS

The ruins of Pun-hoang-sa, near Kyōngtju (Fig. 66), restored ten years ago in correct style by the Japanese Government may serve as a starting point for the comparison and aesthetic appreciation of the pagoda.

This is the oldest pagoda of the Silla epoch to which a date can be assigned, and dates from 634 A. D. the third year of the reign of Queen Sōntōk. It shows a resemblance to Indian buildings such as the Saptmahal of Polonnaruwa; to the ancient hero's tomb, c. 400 A. D. north of the Yalu; and finally to the much later Chinese pagoda of Hsianfu, c. 900 A. D. But the Kyōngtju ruins are a purely Buddhist memorial, as is obvious from the figures of the temple-warders carved on the stone doors on the four sides of the pagoda, and also from the site of the original building, which stood exactly in front of the Buddhist monastery of Pun-hoang-sa.

The pagoda stands on a high substructure and has only three storeys; the structure shows systematic spacing and proportion; the projecting cornice is characteristic; it is still straight, just as the roofs of the houses probably were in ancient times, and not yet curved.

This pagoda is simply built, and striking by reason of its four-sided entrance decorated with powerful reliefs. In the Hsianfu pagoda some variety is produced by the single porch on one side, but there is a total absence of sculptures and reliefs, and the piling up of the storeys produces an overloaded effect.

East of Antong, also in the province of Kyŭng-sang-to in south-east Korea, is another well-proportioned pagoda similar to that of Kyŏngtju, dating from the middle of the 7th century. It is now in ruins, but six of its original seven storeys remain. The finial has been destroyed and the two leaves of the door with their reliefs have been lost. In this building a peculiar effect of light and shade is produced by the cornices which project much further than in the pagoda of Kyŏngtju; the resultant strong contrasts lend strength and life to its whole 14 metres. In spite of its small size, it partakes of the nature of the monumental, and this impression is enhanced by an entire absence of windows and niches. It is an unpretentious monument, characteristic of the Silla epoch. Even the total absence of ornament does not strike the beholder to any great extent; the building impresses by reason of its simplicity and plainness, though it has no claim to artistic perfection.

This became the typical pagoda for all Korea. Similar ones are known from Silla, 660 A. D. and Päkŭtje 662 A. D. and many others from later times. In the one from Päkŭtje (Fig. 82), the storeys are slab-shaped and straight; that from the Pukkuksa in Silla (Fig. 83) is still more simple, each single story is higher; nor do the cornices of the roof project so far. A pagoda of the 8th century, about 760 A. D., some four miles east of Sŏul, and belonging also to the Silla period, has an essentially different form (Fig. 84). This is the six-storeyed pagoda of the bonzery of Silluksa or "Bridle of Spirits" from the district of Puk-nä-myŏn. The impression produced by it is one of distinction. It is possible that it was once restored some years ago, but at present the different storeys are overgrown with creepers and trees, though the main contours are markedly and clearly visible. Five steps lead up to a massive substructure of granite blocks, nearly 6 m. high, which carries a six-storeyed superstructure, quite 12 m. in height, made of large bricks all decorated alike with leaf and stem ornament (Fig. 352). These bricks were possibly tinted originally in delicate colours such as can be seen in many later buildings; but even in the grey clay-colour which remains the pagoda bears witness to the elegant taste of that far-away epoch. Except for the knowledge that it belongs to the 8th century, European influence might

almost be suspected. It is a plain building without doors, windows or niches; the cornices have begun to be slightly curved, and the simple iron finial is still retained; it is not unlike that of the commemorative pagoda of Kyōngtju (Fig. 110) which will be discussed later.

A disconcerting impression is produced by the total absence of doors and niches, and yet the experimental insertion of a few niches or doors visibly detracts from the monumental character of the whole. No example of Chinese architecture is known that could have served as its model.

A six-storeyed pagoda from the bonzery of Kūm-san-sa in the province of Tjellato in south-west Korea, is shown in Fig. 85. The building is hollow and probably contained votive offerings. Ornament and sculpture are entirely lacking, but the walls are decorated with inscriptions in Chinese script which, throughout the Far East, as is well known, bears an ornamental character and during the 7th and 8th centuries in many cases takes the place of ornamental figures. The cupola-shaped finish, in the pagoda under notice, is peculiar. The little bells at the corners, which probably hung round all similar monuments, have been lost; in Figs. 86 and 95 a few are still left. A flat, iron fish, whose surface offered the requisite amount of resistance to the wind and set the bells tinkling at the slightest movement, served as a clapper.

The Tong-hoa-sa pagoda, on the Phal-kong-san near Tāku, dating from the end of the 7th or beginning of the 8th century (Fig. 86), has only four storeys with slightly projecting cornices. The crown-work is remarkable; there is already evidence of a transition to the commemorative pagoda style (Chapter 5). As a foil to the whole, the pagoda motive is repeated once again as a finial; this finish has the charm of an overtone in music; it is at once a freak and a trend upwards; the artist who created it would have found a mere pointed cone too commonplace.

There are hundreds of these and similar pagodas in Korea; they are all somewhat far removed from the ordinary pagoda-art of China and Japan, and are of a much earlier date than their Chinese sisters which are much superior to them in size; Korea stuck by the ancient forms.

A simply ornamented sacrificial altar stands in front of the pagoda of Tong-hoa-sa, a proof that sacrifices were offered there, and that pagodas were in fact from very early times looked on as venerable and holy.

The pagoda is for the Buddhist what the Cross is for the Christian — a symbol of faith and piety, in short a symbol of religion. Symbolism plays a large part in the Buddhist faith; it is not impossible that the height, i. e. the number of storeys, of a pagoda is intimately connected with the symbolism of numbers. The number 5 is especially popular; and 5-storeyed pagodas are

very frequent also in Japan. The greater the height attained, the more complete is the detachment from the world, and the sooner comes the winning of the crown — the crown of freedom and release from earthly passion. Many pagodas, this one amongst them, actually have a crown-shaped finish, in this case of stone, but often of metal.

Though their construction is still architectonic and symmetrical, the pagodas next illustrated (Figs. 87 and 88) approach more nearly to the commemorative type.

That illustrated in Fig. 87 is of five storeys at pleasing intervals; the triple repetition of the round plate; the floral-crowned finish; and finally the pointed top give it a festal air. There is no decoration; the effect of this and similar pagodas is produced by their architectonic character. It stands in front of the celebrated Tjüng-yang-sa or "Monastery of the Overhead Sun" in Kangwonto, and can be shown to date from the 8th century.

A somewhat later date must be assigned to the pagoda in Fig. 88; it stood near the Sin-pok-sa or "Monastery of the Prosperity of Spirits" in Kangwongto. The base, as in many memorial tombs, is ornamented with recurved lotus-like foliage. There is a double layer of slabs at each storey, showing an unmistakable tendency to introduce spacing into the inherently lifeless structure. The top is different from the pagodas discussed before. The round, somewhat flattened balls rest on an open lotus flower; their spherical form lend to the whole lightness and charm. The base shows how architecture gradually draws ornament into its charmed circle.

The pagoda of Tjöng-he-sa or "Monastery of Untroubled Grace" near Kyöngtju, dating from the end of the 7th century (Fig. 90), strikes out an entirely different line from the designs hitherto dealt with. A simple, powerful substructure with an empty niche for a statue of Buddha, is covered by a massive far projecting cornice, forming the base for a nine-storeyed superstructure. The actual crown is missing, probably lost. The fine proportions of the work do all honour to the builder. This pagoda is over 7 m. high. Alternation of light and shade plays here a bigger part than in pagodas previously dealt with. The Chinese eight-sided pagoda of Tien-ning-ssü in Peking may be mentioned in connection with it, but, in spite of its size, it lacks the massiveness and symmetry of its considerably older Korean counterpart.

So far it is the evolution of the pagoda of the Silla period which has been traced. No pagoda had more than four sides; ornament and sculpture were very sparingly used; and in general the pagodas of that period were remarkable for simplicity and strength, as also for pure symmetry and graceful proportions.

Various other ancient buildings, differing but little from the foregoing in architectonic structure, can be passed over. In so far as they exhibit more im-

portant ornaments or carvings they will be discussed under the head of sculpture.

Buddhism was introduced into Kokuryō (17 B. D. — 668 A. D.) as early as 372 A. D.; it reached Paktje in 384 A. D., and Silla not before the middle of the 5th century. It was officially recognised in 528 A. D. and ruthlessly forced on the population.

Hitherto, no pagoda of the Kokuryō epoch, whose date can be determined, has been found; a few only, treated of above, are known from Paktje (Fig. 82).

Koryō (918—1392 A. D.) took over the heritage of Silla. This was the golden age not merely of Buddhism but of all Korean culture and artistic development.

The earliest pagoda of the Koryō epoch, whose date can be determined, belongs to the year 1009 A. D.; it is a plain, four-sided pagoda of five storeys built on a solid base (Fig. 91). The folding door of the substructure is covered by two reliefs in good preservation; and on the first storey, somewhat smaller in size, appear the expressive figures of the temple-warders. The remainder of the design is little different from those of the Silla period. Built of stone, it stood near the bonzery of Kā-sim-sa or “Monastery of the Open Heart” in the district of Ryetjōn in northern Kyūngsangto. It is quite obviously a continuation of the art of the Silla epoch. Dynasties came and went, but artists remained the same or, at least, of the same school, though unfortunately not a single name is known. Historical records cite, it is true, the names of one or two, but up to the present day no special work can be assigned to them. Even Chinese stone-masons did not merely copy Chinese models, but worked for Korean employers and in accordance with their wishes.

Other pagodas of the same epoch from Tjellato have, in place of the above-mentioned figures, floral ornament, geometrical designs, and so forth.

The seven-storeyed stone pagoda of Hyōn-hoa-sa or “Monastery of Enlightenment” in the district of Songto (Kāsōng), the capital of the kings of Koryō, is much more highly ornamented (Fig. 92). Dating from the middle of the 11th century, it shows a decided advance on the pagodas of the Silla period. The cornice was then almost invariably toothed, while, in this case, it is more arched and rounded and its step-like substructure disappears (Fig. 89). The cornice has in fact assumed the same shape as the dwelling-house roof; nor can it be much beside the mark to reconstruct the upper portion of vanished dwelling-houses of the Silla and Koryō epoch from the shape of a pagoda-storey. If this theory holds good, the Silla roof was as yet straight and uncurved; the Koryō roof like those of later times, slightly turned up at the ends.

The pagoda under discussion (Fig. 92) stands on a lofty base. The walls of each succeeding storey are enlivened by a decorative setting of groups of

Buddhas. The whole structure produces an impression of free, aesthetic completeness.

The stone pagoda of the Ma-kok-sa or "Monastery of the Hemp Valley" (Fig. 93) on the slopes of the Mu-song-san near Kongtju, the provincial capital of Southern Chungch'ngto, is little different in substructure but much richer than the last-described pagoda in reliefs and in its crown. A much articulated gallery, with elegant balusters, runs round the topmost cornice; above this rises a miniature cupola-shaped superstructure of stone, probably marble, carved in relief and with imitation cordage. The attractive crown is finished off by another gallery, and finally, by a ribbed stone cone, covered with an elegant curtain-like screen. The decoration comprises different types of egg-and-dart moulding, conventional lotus leaves, as well as loop-like ornaments. On consideration of the finish as a whole, Indian influence is apparent; unfortunately, the pagoda which dates from the 11th century has no inscription to elucidate it.

Up to this time all pagodas had a four-sided ground-plan, generally square, and this is the usual shape of those of later date. Further examples of this kind of pagoda are shown in Figs. 94 and 95 which belong to different centuries and are now, one in and one near S'ul.

In Korea, as in China, six- and eight-sided, seldom entirely round, pagodas are found. A stone pagoda from the Y'ng-my'ng-sa or "Monastery of Everlasting Brightness" is shown in Fig. 96. It stands on the slope of the K'um-su-san near Phy'ngyang and probably belongs to the middle of the 12th century. A lotus ornament is carved on the base which is surmounted by an eight-sided slab carved with lotus-like leaves; the cornice of the first storey bears the same motive reversed; the eight-sided drums carry no decoration or reliefs.

A nine-storeyed pagoda (Fig. 97), likewise eight-sided, stands exactly in front of the Wol-ch'ng-sa or "Monastery of the Shining Moon" on the slope of the O-t'a-san in Kangw'nto. The different cornices are close together. Structurally there is little novelty about it, so that the half stone, half iron finial rising like a new pagoda from an expanded lotus flower is the more remarkable. One side of the delicate ironwork is broken off and hangs downwards; otherwise, the monument is well preserved; it dates, probably, from the 11th century. The author has frequently met with similar iron finials; that of a pagoda in front of the Yu-tj'om-sa or "Monastery of the Pass of the Elms" is especially worthy of notice.

The thirteen-storeyed pagoda which stands in front of the great bonzery of Po-hy'ng-sa or "Monastery of Ample Goodness" on the mountain of Myohyang in northern Phy'nganto, seems to the author to be somewhat older. It towers on high like a stone finger. It is an eight-sided structure without door

or niche (Fig. 98). The base and cornice of the first storey are decorated with simple ornament, otherwise the structure which is about 17 m. high shows no peculiarities.

A seven-storeyed pagoda, ornamented on all its surfaces with likenesses of Buddha, is of pretty design (Fig. 99). Originally in the Tātong district, it was erected by the Japanese as a monument and ornament in the centre of the town of Phyōngyang (Japanese: Heijo); it presumably dates from the end of the 12th or beginning of the 13th century. It terminates in an expanded flower from which rises a small pedestal; and the whole is prettily finished off by a decorative bamboo-stem crown. In Chinese art, only the iron pagoda of Pei-tu-chen can be compared with it.

Two more pagodas, hewn out of marble and rather too profusely carved, should be mentioned as unique of their kind. Both belong to the middle of the 14th century, the date in Korea of the decline of the Koryō dynasty, in China of the end of the Yüan.

A ten-storeyed pagoda (Fig. 100), which formerly stood in front of the Kyōngchōn-sa or "Monastery of the Adoration of Heaven" on the Pu-sōn-san in the district of Songto, has been taken to pieces, storey by storey, and is now in the outer hall of the Kūnchitjōn (Japanese: Kinseden), the old throne-room of the Kyōngpok palace, behind the new General Government buildings of Sōul; its marble has a greyish shade. The second pagoda, built of yellowish marble, (Fig. 101) stands in the so-called Pagoda-Park, also in Sōul. The bonzery of Wonkak-sa, which stood near it, fell a sacrifice to the disastrous year 1593. A. D. The three upper storeys have been taken down and stand like infant pagodas near the mother. In structure both these marble pagodas are alike. From a comparatively low base of three steps, decorated with simple ornament, rise three somewhat large storeys, all of which, as well as the base, have a cruciform ground-plan with a square superimposed on it. The walls of the resulting twenty-sided polygon, with four sides larger than the rest, are covered with rich carvings, presentments from the Buddhist theocracy (Figs. 102, 103). The structure of the cornices of each storey is exactly that of a roof with rafters and tiles, all of course carved in marble. The seven upper storeys are only four-sided; an artistically-spaced verandah runs round each storey, and the roof serves as a cornice for the lower, and a base for the smaller floor next above.

The building differs considerably from earlier examples. It is indeed almost exaggeratedly ornamented, as is the case with many Chinese works of art, whereas the pure Korean pieces almost always please by the refinement of their symmetry. Actually, both pagodas were executed with the co-operation of Chinese artists.

Two accounts of them are extant; one in the old, still-surviving chronicles of Koryŏ (Koryŏ-sakŭi) and another in an old Korean geography book (T'ahan-tjiri). They relate that on the occasion of the wedding of a daughter of king Chung-suk (1314—1331 A. D.) one or more learned artists — bonzes — from the kingdom of Won in China were called in; and in 1348 A. D. the eighth year of the reign of Shundi, equivalent to the fourth year of the reign of the Korean king Chung-mok, executed two pagodas in marble. As on similar occasions, the employer expressed his wishes, and the plans were discussed by the ministers of state as highly important measures. The influence of the already existent Korean pagoda architecture was brought to bear, and the result was a work, built indeed by Chinese stone-masons, but in conception Korean.

China too has its marble pagodas, e. g. the Sihia-chankot'a of Nanking, but the design is very different. With the exception of the base, which is constructed of many pieces, the whole of the upper part of the Sŏul pagoda consists of only three gigantic blocks. Including its "child" the total height of the marble pagoda is 50 ft. (16 m.); the height of the base and the three lower storeys is about 6 m. It is probable that the original plan was to build the whole superstructure out of one block, but the stone seems to have cracked in the process.

Popular tradition declares that the top of the pagoda was blown down and set up on end near the "mother" by a gust of wind. More probable is the story that during Hideyoshi's expedition it was intended to take the pagoda down and transport it to Japan, but that a sudden reversal in the fortunes of war prevented the soldiers from carrying out their design.

Both these Korean marble pagodas are masterpieces of their kind, and are perhaps the most outstanding productions of the dying empire of Koryŏ (for details see Figs. 102 and 103).

* * *

The whole development of pagoda architecture in Korea has now been traced. With the suppression of Buddhism at the beginning of the I dynasty in 1392 A. D. it breaks abruptly off. Degeneration had already set in during the last decades of the 13th century, and examples of it have been cited in the plate- and ball-pagodas, both in Tjellato (Figures 104, 105).

The distinguishing characteristics, resulting from a comparison of the form and fittings of the pagodas of the Koryŏ epoch, are the richer decoration by means of ornament and relief taken from the Buddhistic sagas; the gradual change in the shape of the cornice the variation between six- and eight-sided pagodas; and finally the decorative fashioning of the crown. Korea not only kept conservatively to the old type of Chinese pagoda, but in characteristic fashion still further developed it.

Chapter 4

METAL PAGODAS

If the Korean stone pagodas were appreciably smaller than those of China, this is still more true of those in metal. In private houses miniature pagodas as in Fig. 106 were erected in lieu of full-sized ones for the worship of the Buddha of the owner's predilection. Dwarf figures of such Buddhas, 1—10 cm. in height, were turned out by the thousand in the Koryŏ epoch, but it is not worth while to discuss these often ungainly images.

A somewhat larger pagoda, about 40 cm. high, cast in bronze, is shown in Fig. 107. Steps lead over the elevated base to the niche where the erstwhile Amida-Buddha sat on his throne. The figures of the two warders of hell with their clubs are excessively drastic.

A third, 12-storeyed metal pagoda (Fig. 108), much more delicately worked, is with the two former, in the possession of the Japanese Government; all three are now in the Exhibition building of the General Government at Sŏul.

The most interesting work of all, an embossed pagoda (Fig. 109), partly of copper and partly of silver, dating probably from the middle of the 13th century, is in American private ownership and has not been heard of for some time. At the corners of the base stand the Maharajas or four Kings of Heaven; the base itself is double-tiered and carries the traditional leaf ornament; the walls are enlivened with likenesses of Buddha. The top floor is surrounded by a verandah with neatly executed likenesses of Buddha, while at the corners two Arhats in ceremonial garments are supposed to remind the spectator of his mission in life.

The figures are protected by a broad roof, surmounted by a thirteen-storeyed structure with Buddha groups and single figures on the various friezes. The ends of the roof-cornices are turned far up and, as in Fig. 108, decorated with an animal's head. A graceful little bell hangs down at each corner; the centre of each roof is connected with that of the next by silver cords, in such a way as to divide the storeys into three groups; the pinnacle is formed by a cone of strong twisted silver wire; and the whole work of art, which is only 1 m. high, is crowned by a final cornice with a spiked finial.

The structure of this and previously-described pagodas shows affinity with that of the marble pagodas of the previous chapter; but the sharp upward turn of the roof, the dragons' heads on the roof-cornices, the hanging cords, and the figures of the obese and portly Buddhas and almost clumsy Maharajas presuppose stronger Chinese influence than was the case with the stone pagodas above described. A beautifully chased ivory pagoda of the 18th or 19th century, now in the Ethnographical Museum, Munich, shows a certain similarity.

As a symbol of Buddhism, every pagoda points like an uplifted finger to the extra- or supra-mundane.

In its broader sense this aspiration is not pure Buddhism. Mankind, since the dawn of history, has endeavoured to give expression to its religious feelings by simply laying one stone on another, and the custom is in vogue to this day in Korea and other heathen countries.

Chapter 5

COMMEMORATIVE PAGODAS

The seven-storeyed pyramid or "Satmahal"¹ rises like a palace, storey by storey, over the heart of the primeval forest of Ceylon. A characteristic structure, called by Fergusson the most interesting building in the island, it is directly traceable to the seven-storeyed palace-buildings and temples of Assyria, which need not concern the reader. Indian art has supplied sufficient examples of its own in the palace and monastery buildings so long naturalised in the country.

The Satmahal was never intended for habitation. It was a memorial in commemoration of a victory; a triumphal tower to perpetuate the dazzling successes by which Paragrama the Great secured for himself dominion over the island kingdom (cp. Dahlmann, *Indische Fahrten*. II. Fig. 267. Freiburg, 1908). A reminiscence of the Satmahal is evoked by the old Silla pagoda near Kyōngtju and by many old Daimyo castles in Japan, all time-honoured architectural monuments.

The scores of pagoda-like memorials which will be discussed in the following pages are totally different. The term "commemorative pagoda" may sound somewhat strange, and yet the author is at a loss how better to describe that group of pagodas which were erected by way of memorial, perhaps over the ashes of some important bonze — hence the Korean expression "Sari-thap" — and certainly over some or other likeness of Buddha. The tower-pagodas usually have no name, but the commemorative pagodas all have a special appellation in Korean.

In design too the commemorative differ considerably from the tower-pagodas. They include examples of genuine artistic importance, and it is surprising that so few of them have hitherto been made known to the public. The cry is always the same: — "There is no Korean art to be found". The author could have made public twelve or more years ago a stray example or two, but he wished to produce

¹ Derived from Sapt-mahal.

a fairly complete series, and that meant patience, long journeys, and diligent search. Meanwhile the Japanese Government has with commendable energy contributed some fine illustrations by the publication of the Chosen kotjōk-topo (7 vols), but the originals were unfortunately all destroyed in the Tokyo earthquake of 1923.

* * *

In the Pulkuksa or “Monastery of the Kingdom of Buddha” near Kyōngtju, a remarkable memorial known as the Ta-po-thap or “Pagoda of Many Treasures” has survived from the Silla epoch (Fig. 110). A high stone stairway, flanked by two stone pillars, leads on each of the four sides to an unenclosed chamber, which formerly, no doubt, gave shelter to a large, seated Buddha. The rounded roof beams are carried by four heavy corner-pillars, each hewn out of a single block of granite, and serve as a base for a considerably more decorative superstructure of three eight-sided storeys, each surrounded by a verandah. The pillars of the centre storey are worthy of notice; their motive, translated into stone, is the bamboo with its nodes, such as is found on lanterns in old Korea, as also in the Horiuji, Nara, and other places in Japan.

The pillars are a good 40 cm. in breadth. Undoubtedly a natural bamboo pole of that strength would be capable of supporting an enormous weight, so that the artist was quite justified in borrowing such a motive from nature and copying it in stone. The eight bamboo-shaped pillars carry a heavy, broad cornice decorated with egg-and-dartmoulding.

The curious supports of the upper storey project far out to carry the curious, umbrella-shaped roof, consisting of a single octagonal stone slab, 4 m. in diameter, on the top of which rises a six-fold crown, showing a pleasing variation of ball, crown, and plate.

The whole structure, which possibly dates back to the 7th century, if perhaps joined together rather like a box of toy bricks, is nevertheless a work of art. There are few old stone monuments in the Far East, which without a trace of mortar are put together so tastefully and with such rich variation. Apart from some figures of animals, no sculptures have in this case survived.

The Lion pagoda or “Sa-tja-thap”, in front of the Hoa-ōm-sa in southern Tjellato, is fully 6 m. high, but simpler in structure and more monumental in impression. Four highly idealised lions sit in a rectangle on a simple stone base, bearing on back and head a heavy, rectangular stone slab, which is decorated with light ornament and forms the base for a box-like structure with reliefs of four warriors or celestial kings; the piece belongs probably to the middle of the 8th century. The tower-pagodas of the Silla epoch were very sparingly sculptured, but the

commemorative pagodas from the first were, from an artistic standpoint, much more elegantly and richly executed. In structure the monument shows an affinity with the next pagoda (Fig. 111).

The Sari-thap, nearly 7 m. high, the counterpart to the last-described Lion pagoda, is a splendid piece of work which stands in the same place as the former and has obviously been influenced by it. It probably came into being about the end of the 8th or beginning of the 9th century. The broad frieze is decorated on all four sides with unusually lively and graceful reliefs of funny little people dancing and cutting mad capers, their scanty attire billowing in wide curves in a manner suggestive of many figures of the rococo period.

The four corner pillars are once more formed by four lions or tigers — they have been conventionalized beyond recognition — which carry the rest of the structure, a three-storeyed pagoda. The impressive stone figure of an Arhat in prayer, perhaps a portrait of the commemorated bonze, stands in the unenclosed interior; the roof-slab is in one piece. The first storey had obviously a hollow chamber inside it, containing the ashes of some important bonze, hence the name Sari thap; in many cases a votive offering, in the form of a small metal pagoda, was found here. The slab which closes the chamber is treated as a door and carved with a padlock and two knobs in relief; two Bodhi-sattvas showing some likeness to the reliefs of the Sök-kul-am of Kyöngtju stand on each side of this dummy door.

Another Lion pagoda or Satja-thap (Fig. 112), which stood in northern Chungchöngto and dates according to the inscription from the Koryö period, 1022 A. D., deserves an anticipatory notice. A massive substructure, its upper step decorated with light leaf ornament, supports a cubical block of stone with an inscription in Chinese. Next comes a base, 1 m. broad, which serves as a pedestal for four lions and a seated god of medicine, possibly Bhaisajya-guruvai-duryaprabhah or Daruma, from the broad, wide, fat countenance an obvious reproduction of a Chinese original; all the Chinese Buddhas of this and later times are well-nourished. A pagoda-like superstructure, in four floors with the usual leaf ornament, starts from the heavy roof-slab.

In these Lion pagodas Korean art was faced with the peculiar task of pressing into its service the animal kingdom in its natural form. The lion is not a native of either China or Korea, but pictures of it came from India, and it was considered the strongest of beasts and in many Korean stories known as their king. Its task here is, in a group of four, to carry symbolically the gigantic burden of a towering pagoda. This supreme exertion of strength, dealt with in such masterly style in Italian and German baroque art — it is only necessary to call to mind the statues of Hercules carrying cornices and verandahs —

can from the artistic standpoint only be reproduced by making the attitude and bearing of the beasts as natural as possible. There is no necessity for distortion; it is quite enough to bring out strongly the play of muscle and sinew. The Korean, however, is accustomed to conventionalize everything and has taken full advantage of this habit in the case of these lions. But the realism requisite to fulfil the demands of architecture and the idealisation produced by force of habit harbour a mutual antagonism which Korean artists have found it impossible to reconcile. The result is that figures are evolved which, like the heads in Fig. 112, can with difficulty be determined as belonging to man or beast.

The Silla epoch reappears again in Fig. 113. An octagonal pedestal supports an open lotus flower or water-lily, a motive which is often met with even in the later periods. The monument grows out of it, its lower panels decorated with groups of Buddhas. An eight-sided superstructure, with a stone door and images of Bodhisattvas lightly and decoratively carved out of granite on the lateral surfaces, comes next. The whole is finished off by a heavy roof with a pleasing crown. The monument produces an expression of strength, almost of clumsiness, only mitigated by the charming relief-work. This memorial, known as the Hoa-sang-thap or "Lotus pagoda", stands near the bonzery of Hŭng-pŏp-sa or "Monastery of the Broad Law" and dates from the year 844 A. D.; it is, as described, of comparatively simple design.

The next one (Fig. 114), known as the Sŭng-myo-thap, dating from the year 1025 A. D. and now in Sŏul, strikes out a new line, taking the form of a stone kiosk with Devas and figures of Buddha on the lower frieze, and figures of warriors on the upper walls. The roof is richer, its ornament fuller, and the contours powerful and spirited. The pagodas in the next three illustrations (Figs. 115—117) have a spiritual relationship with the foregoing. The base is decorated with figures of animals curling round it. The one illustrated in Fig. 115, dedicated to the memory of a head-bonze, stood formerly near Wontju in Kangwonto and is now in the Pagoda Park in Sŏul. It portrays a dragon in water-waves. The one in Fig. 116 shows the dragon and tortoise; that in Fig. 117 another dragon, this time strongly conventionalized, in the midst of billows.

The pagodas in Figs. 116, 117 both stand in the district of Yŏtjukun in Kyŏng-kŏto; the first can be proved to date from the year 975. The superstructure is alike in all three monuments and shows evidence of but little progress; the average height is 5—6m.; the whole is distinguished by a justly proportioned spacing of the different parts and a pleasing interchange of architecture and sculpture.

The most dazzling example of this series of pagodas is a granite memorial (Fig. 118) from 1085. Storey for storey, down to the smallest detail, it is painstakingly decorated; not to excess, but with restraint and repose, so that the reliefs

do not prejudice the main design. It is only possible to appreciate to the full the beauty of this commemorative pagoda by tracing it from the Silla epoch onwards in the light of the sum-total of pagoda architecture; only thus is it possible to realise how age after age has slowly and progressively worked out idea for idea.

The fabulous beasts of the oldest pagodas, the crown, the basal structure, the slab as a dummy door, now this, now that ornament in different examples — all these features occur in the monuments just discussed; but it is not easy to find them exhibited in such a uniform and concentrated form, in such a supple and yet well proportioned structural design or in such variety as in the present case. It should, however, not be over-looked, that this pagoda dates from the year 1085, that is from a period from which nothing similar has survived in China. It has defied wind and weather for the best part of 900 years, and yet its reliefs, which are preserved in such fine condition to-day, are carved out of comparatively brittle stone.

Owing to the elegance and decorative effect of the reliefs round the stone doors, of the supple festoon work, of the heavy stone tassels of the upper cornice, of the flowers, birds, and Buddhas on the panels, even of those most enchanting little figures of all, the winged Devas on the topmost crown, the critic who has not traced Korean pagoda architecture through its entire evolution is tempted to regard this work of art as of Indian origin. A detailed view of the upper part of the pagoda is given in Fig. 119; it would be worth while to discuss it more thoroughly, piece by piece.

The monument, in Korean: Hyön-myo-thap, is 4 m. broad, nearly 7 m. high and contained the ashes or “sari” of a celebrated Buddhist monk, called Hārin. This really fine example of pagoda architecture stood formerly in the neighbourhood of Wontju and to-day adorns the Museum of the new Japanese General Government in Sōul. With it this section of this work concludes.

The whole series of Korean commemorative pagodas of the Silla or Koryō period show, in spite of certain failings, that the people of that time were possessed of deep-seated artistic taste, and had in addition to imagination and feeling a real live enthusiasm for the beautiful; further, that the artists, whose names unfortunately are not known, were endued with great judgment and delicacy of perception, and understood how to keep within bounds. This appears to the author to be the essential characteristic of that art which Korea possesses in such a lofty and majestic degree; she is the apt scholar of India and China, and the mature teacher of Japan; and in the heyday of her creative power understood how to preserve the mean between two often diametrically opposed artistic tendencies. In addition to this natural aptitude, she has to thank her fortunate geographical position, midway between China and Japan, for her classic excellence in Far Eastern art.

Chapter 6

BUDDHIST TOMBSTONES

Sepulchral monuments in their development are the natural corollary to commemorative pagodas. An inspection of their designs justifies a division into pagodas, tombstones, memorial stones, etc. All such monuments were erected one near another, during the same periods, by the same artists, and generally with the same decorative scheme of ornament and figure. Single monuments on the other hand differ essentially in type and in the object for which they were built.

Sepulchral monuments are dedicated exclusively to the memory of important deceased bonzes. The stone covers the ashes, which are buried in the ground in an urn-like vessel without dedicatory offerings. The monuments are seldom more than 3 m. high and stand not far from the bonzery of which the deceased was a member. They are exclusively Buddhist. The Koreans, even at the time when Buddhism was a kind of state religion, kept to the old Confucian customs and never allowed themselves to be cremated.

A unique Buddha memorial, known as “Pullyong” or “Buddha dragon” (Fig. 120), stands near the Bonzery of Yǒng-myǒng-sa or “Monastery of Perpetual Brightness” on the Kǔm-su-san near Phyǒngyang. It can scarcely be included in the list of commemorative pagodas, but on the other hand it is not certain that it is sepulchral. There is no inscription of any kind to determine the occasion of its erection, but it may belong to the middle of the 11th century. From an octagonal base, surrounded by heavy stone steps, rise on four sides high slabs of stone with reliefs of Buddhas and warriors; the four alternate sides are open and give access to, and a view of, a figure of Buddha seated in the centre on a pedestal decorated with dragons, and unfortunately badly mutilated. The whole is covered by a heavy, umbrella-like, stone cupola, and finished off by an eight-sided slab and stone knob with stem decoration.

However uncertain is the date of the last described monument and the reason for which it was put up, that shown in Fig. 122, is a genuine Buddhist sepulchral monument of the Silla epoch. Like many commemorative pagodas, this stone bears the name Sari-thap or “urn-pagoda”, and comes from the Kǔm-san-sa or “Monastery of the Gold Mountain” in northern Tjellato. The stone slab, which takes the place of a pedestal, is flanked by four animals’ heads. A round, oval-shaped block of stone, whose only decoration is a hoop at the bottom, rises from a rose-shaped centre piece and is topped by a frieze of ten childrens’ heads which give a festal appearance to the whole memorial. The whole is crowned by a dome consisting of three stones laid one on the top of the other. This

description of the monument is brief, but the work impresses of itself. With all its simplicity, there are few monuments in the Far East which leave a deeper impression behind. A monumental beauty, but an atmosphere as of an unrealised dream, lingers round the whole.

A monument with reliefs, known as Puto, which stands close to the Pulkuksa near Kyöngtju, and is figured in Münsterberg, *Chinesische Kunstgeschichte* I. 140, has more affinity with commemorative pagodas. It belongs to the Silla epoch, about the end of the 7th or beginning of the 8th century. The octagonal base is decorated with heavy ornament; the waist, as in Figs. 115—117 with a dragon; there is also a basal moulding with waves. The centre roof-slab carries a turned-down leaf motive; on the top of this is a three-sided sphere, divided into three, with reliefs of Buddhas which are responsible for the name Puto or “relief”. The likenesses of Buddha are deeply carved and surrounded by arches with spiral ornament.

A heavy roof-slab with knob, projecting to correspond with the breadth of the base, covers the whole. Without the heavy roof this monument, which is a good $2\frac{1}{2}$ m. high, would perhaps have an aesthetically more finished effect, but it would hardly have weathered the storms of centuries in the way it has. It is entirely to its broad, protective roof that it owes its present state of preservation.

The pagoda in Fig. 121 belongs to the late middle Koryö period and can be proved to date from the year 1111. In it the motives of the two last-mentioned monuments are united: the high, round substructure with roof, and the sphere considerably simplified and crowned with a heavy roof with octagonal bosses. This sepulchral monument, which is in parts very weather-worn, stands likewise near the Küm-san-sa in northern Tjellato.

Often quite a large series of sepulchral monuments are found standing close together, such as the groups from the Koryö and early I period in Figs. 123, 124. The group in Fig. 123 comes from the Yutjömsa or “Monastery of the Pass of the Elms”; that in Fig. 124 from the Phyohunsa or “Monastery of Example and Instruction”, both in the celebrated Kongosan or Diamond Mountains. There is in these an obvious attempt, as in that in Fig. 121, to make the cupola as lofty as possible and to broaden the roof as in a pagoda. The round or oval trunk, which is at bottom perhaps due to an Indian motive, is in many cases characteristic. Many of these memorials have a “pisök” or memorial stone allotted to them as a special monument, with an inscription which in no single case is found on the actual tombstone.

Grave-stones of this kind are found in all the older Buddhist monasteries; but the more modern Buddhist has little understanding of them, and at the

most never gets beyond a copy. The author has not come across a single important monument in all Korea which could possibly date later than 1700.

None of the sepulchral monuments in Figs. 123, 124 are exactly alike, but the same essential motive recurs, sometimes in hexagonal, sometimes in octagonal, sometimes in circular form. There is little difference in the ornament; the lotus and egg-and-dart moulding recur again and again.

Nice reliefs appear on a monument near the bonzery of Sŏn-am-sa or "Monastery of the Rock of Spirits". Another near the Sin-kwang-sa or "Monastery of the Radiancy of Spirits" in Hoanghato has a solid octagonal base decorated with reliefs scarcely recognisable, and an eight-sided, oval-edged superstructure possibly, in earlier times, also decorated in relief. The monument has suffered so much from the weather that it is impossible to distinguish single details.

Another tombstone in front of the Pu-sŏk-sa in northern Kyŏngsangto has, on the lower part, floral designs; on the centre, the four Kings of Heaven. The cap with its pretty floral foliage is awry, and recalled to the author's memory the fashion in which many Koreans wear their cylindrical hats.

Another monument, of the year 1385, at the Thä-ko-sa near Sŏul, is similar, though the base shows a pleasing, but different, kind of decorative leaf ornament.

A monument of the year 1017, shown in Fig. 125, is in a splendid state of preservation. A stone ball, bound with cords in relief, lies on a firmly proportioned base; above it on a short neck rises a lightly carved roof, its underside decorated with elegant reliefs (Fig. 126). The whole is instinctively reminiscent of a mushroom; and it is just possible that an artist with a sense of humour made this motive in its natural form the basis of his creation. It is now in Sŏul, in the court of the new General Government near the building of the Art Exhibition.

A whole series of similar sepulchral monuments might be cited, but enough has been said to show that, though the conception has remained more or less the same, artists have at all times striven to introduce variety into sameness. In this endeavour they have succeeded in creating several memorials of monumental character and classical beauty.

They too serve to illustrate as a whole the chief characteristics of Korean art: stately construction without profuseness; subtle disposition of ornament and line; and restrained employment of relief.

Chapter 7

LANTERNS

The lantern, though appreciably simpler than the pagoda and the monument, belongs nevertheless to a minor branch of architecture and sculpture. Lanterns are found in front of important temples or statues; of celebrated pagodas; of venerated burial-mounds and sepulchral monuments. Incense was inserted through an aperture and burnt during sacrifice; on occasions an oil-wick or lamp was put there.

Historically, there is once more a return to the Silla epoch. A lantern near the Pul-kuk-sa of Kyōngtju, which may date from the end of the 7th or beginning of the 8th century, is shown in Fig. 127. The design is simple and pleasing. A stool is provided to facilitate the ignition of the sticks of incense offered (cp. in this connection the ground-plan in the text Fig. 45, No. 5).

One of the oldest designs which has survived is the stone lantern shown in Fig. 128, which may belong to the middle of the 8th century. It comprises five pieces; a simply-spaced base; an octagonal shaft; a centre-piece with simply-lobate leaves; above this an eight-sided superstructure with an oblong aperture for incense; and finally an umbrella-shaped top, slightly carved and decorated with bossed corners. The whole is finished off by a small pagoda-like top with a stone annulet. It stands in front of the chief temple of the Kūm-san-sa or "Monastery of the Gold Mountain" in northern Tjellato.

Similar lanterns occur also at Horiuji, Nara, and other places in Japan, where for the shaft a favourite design, which appears to have been received from Korea, is the bamboo.

A stone lantern in front of the No-am-sa in southern Tjellato, belonging to the close of the 8th century, is considerably lighter and not unbeautiful (Fig. 129). The heavily-spaced base supports a sphere decorated with light geometrical or plant-like designs; the connection with the middle cornice which bears the actual lantern is formed by a kind of hollow leaf-moulding. The upper portion has a resemblance to that in Fig. 128; the structure, which is a good 4 m. high, is crowned by a pagoda-like top.

Another stone lantern (Fig. 130) in the No-am-sa in southern Tjellato, is more airy and of much greater originality than the preceding designs. A plain stone foundation supports a base with leaf-motive, on which an Arhat is comfortably seated. The attitude is very distinctive and besides disclosing considerable artistic aptitude shows that drawing from nature and the study of anatomy were not neglected in those far-off days. Two stone slabs on each side support the roof-slab, on which is set, very simply, the actual lantern. Taking

it all in all, it is a pretty piece of work, not without its humorous side, though in finish and symmetry it leaves something to be desired; it probably dates from the commencement of the 9th century or indeed earlier.

Two fine lanterns, of a class impossible to find in either China or Japan, have survived from the Silla epoch; the Lion lantern, 3 m. high and more (Fig. 131), and the lantern of the Four Maharajas (Fig. 132), both in front of the Pöptjusa or "Monastery of the Administration of the Law" in northern Chung-chöng. The former is supported by two lions rampant — a much happier effort than in the case of the Lion pagoda (Fig. 111); and the latter displays on four of the walls of its octagonal superstructure bas-reliefs of the four Kings of Heaven. Both works probably belong to the same period, somewhere about the middle of the 9th century. That in Fig. 132 is a little out of the perpendicular; it is obvious from the cracks in the superstructure and from the cap that the storms of many centuries have passed over it.

A lantern which once stood in front of the Käsön-sa in southern Tjellato and might belong to the same epoch, the close of the Silla period, is heavy in superstructure and not entirely satisfactory (Fig. 133). A rather cramped stone pedestal, decorated with lotus leaves, rests on a comparatively small stone slab, and supports a weighty, eight-sided lantern with apertures on every side. The structure is crowned by a still broader umbrella-shaped roof with spiral decoration. The substructure is weak in comparison with the strong well-shaped upper part. The impression of clumsiness produced by the whole tempts the critic to label it un-Korean. It was possibly the intention of the artist to produce an artistic *tour de force*.

Few points of resemblance with Chinese lanterns are shown in the examples so far noticed, but now and again examples are met with which show a certain affinity to them. Among such is a solid stone lantern with pedestal (Fig. 137), carved in stone relief after the Chinese method. It stands in front of the Söntosa or "Monastery of the Instructive Way" on the slopes of the Sam-kak-san near Söul. Apart from a Chinese chair-leg design, similar in shape to a small Korean dining table, there is no decoration. Bonzery and pagoda were built about the middle of the Koryö dynasty, so that the lantern too may date from that period, though probably from not earlier than the 14th or 15th century.

Akin to it, but plainer, and in the author's view more typical, is a real Korean example (Fig. 134) in front of the grave of the founder of the Koryö dynasty near Käsöng, Japanese: Kaijo, dating from somewhere about the year 950. The forms are angular without reliefs of any kind; the lantern apertures are small; the roof is interrupted by lateral gables and terminated by a helmet-shaped cap. It marks the commencement of a new style of which the slogan is: Back to simplicity! Back to the monumental!

Later ages have ennobled the form and once more decorated the walls with reliefs. The example shown in Fig. 138 occurs in hundreds of variations, generally in front of royal tombs, and has been copied down to the most modern times. A stone slab, ornamented with lotus leaves supports a cubiform base, which is prettily decorated on all four sides with three balls, each divided like the Korean coat-of-arms by serpentine lines into Yang and Yin. Sun-rays fill the empty space inside the frame round the balls; the rest of the lantern is ordinary.

A gigantic lantern from south Chung-ch'ŏng, in front of the Mirŭk or Maitreya Buddha, near the Kwon-t'ŏk-sa of Nonsan is of new and quite unique structure (Fig. 139). The only familiar features are the leaf-pattern on the base, and the capital of the pillar. The shaft of the lantern, a round pillar with three-fold rings and floral decoration, appears here for the first time. A double lantern, with double roof, corner bosses, and ball-shaped pinnacle, gives the structure on the one hand rather the air of a box of stone toy-bricks, while on the other it suggests a pagoda. The general impression is powerful and lasting. The lantern, quite 6 m. high, is most successfully proportioned and dates from the 11th to the 12th century.

The roof of a stone lantern near Ma-ä in the Diamond Mountains (Fig. 135) rests on four small pillars, which are in turn carried by a plainly-tiered slab, forming the capital of a four-sided pillar incurved on the edges. The lantern stands in front of a large Amida Buddha, and may belong to the beginning of the Koryŏ dynasty.

The stone lantern in the town of Natju, southern Tjellato (Fig. 136), is of later date, about the year 1093. A solid foundation carries an eight-sided pillar, on the top of which two stone slabs form a space for incense. It terminates in an octagonal, umbrella-like roof, with knobs at the corners and a pagoda-like crown. In this as in the following examples, the proportions are noble and the contour shows good taste.

In front of the eight-sided pavilion of the bonzery of Tyŭng-yang-sa, in the Kongosan or Diamond Mountains stands a fine stone lantern, nearly 2½ m. high, reminiscent of Romanesque (Fig. 8), and to be ascribed to the end of the 12th century. A circular pillar, bulging into a ring below, in the centre, and above, rests on an octagonal base. The apertures for incense are oval and the eight-sided superstructure is covered by a stumpy roof.

A stone lantern, dating from the year 1379, shortly before the fall of the Koryŏ dynasty, and probably the most beautiful example of lantern architecture which that period can show, makes a fitting conclusion to this chapter (Fig. 140).

It stands near the Sillŭksa or "Monastery of the Bridle of Spirits" in Kyŏng-k'ito. The octagonal superstructure is carried by a massive, lightly decorated

base, which takes up a good two-fifths of the total height. Each of the eight sides has an oblong, quadrangular, niche-like aperture, crowned at the top by arches suggestive of the Gothic counter-arch. The edges of the frame-work and the upper panels are decorated in relief with flying and swinging devas and figures of animals whose shapes have some resemblance to the mural paintings in the royal tomb of Yang-won (cp. p. 136). The roof shows no particularly remarkable feature. This lantern is more like a monument; it is impressively executed with amazingly beautiful contours and elegant proportions and is, in short, a fitting conclusion to the art of Koryŏ.

To sum up, it can be said that this branch also of the stone-mason's art has brought fine fruits to maturity, not all, perhaps, of equal merit, but characterized, throughout by a distinguished repose and a refined understanding of the beauty of proportion.

Chapter 8

MEMORIAL STONES

A specially important group in plastic art is formed by memorial stones. Strictly speaking they are not tombstones at all, but are put up to commemorate the building of a temple, a pagoda or a grave; or, in memory of important personages; or, finally, as an invitation to the passer-by to follow piously the doctrines of Buddha, and so on.

Their duration, about a thousand years in all, starts from the middle of the Silla period and ends with the beginning of the I dynasty. Each of these stones, which are known as "pisŏk", comprises three pieces; a base consisting often of the figure of an animal, generally a tortoise, the symbol of longevity and eternal life; the memorial stone proper, with the name in large, conventionalized Chinese characters on the front, and an account of its erection in smaller characters on the back; and lastly the top, often a pagoda-like roof, but occasionally a group of dragons, snakes, etc., after the Chinese pattern, sometimes fighting amongst themselves, at others coiling reverently round the beautifully engraved name on the stone.

The oldest stone of this kind (Fig. 143) lies west of Kyŏngtju. A powerful-looking tortoise, some 4 m. in length, artistically carved out of granite and decorated to the last inch, carries without any intervening pedestal the crown, consisting of a triple pair of writhing dragons. The two dragons' heads, glaring and menacing, confront one another. Typifying perhaps the unceasing struggle between Yang and Yin, are they now taking moment's rest from combat to

contemplate the inscription on the stone with wondering eyes? or are they symbolical of that repose which the subject of the memorial found after his decease? The stone bears the inscription: "Thätjong Muryöl-wang tji-pi" or "Memorial stone of the Hero King Thätjong". It appears therefore that the stone was erected to the memory of this monarch, who died in the year 660 A. D. and it certainly is not of much later date. The intervening pillar and inscription has been lost, and now the upper part rests directly on the base.

Another stone (Fig. 141) now standing at the back of the General Government Museum has survived from the 9th century, the end of the Silla period. The tortoise's head and carapace have been considerably conventionalized, and possibly the head of some other mythical beast has been substituted. The crown also has undergone different treatment. The name on the stone is in a square panel surrounded by a decorated framework; the dragons' heads are averted and rest on the corners of the roof slabs.

The stones next illustrated belong to the Koryŏ period. The one shown in Fig. 142 is nearly a thousand years old. The highly conventionalized tortoise's head has been made uncannily large and appallingly threatening. The feet cling convulsively to the basal slab as though the reptile was trying to shift the heavy burden of the stone forward.

On the top of the carapace lies a leaf turned up at the sides, its stone-carved ribs plainly visible. The corners of the somewhat mutilated top begin to show already an appreciable upward turn. It stands in the neighbourhood of Sŏul.

Another splendid memorial shown in Fig. 144 stands in the Pagoda Park of Sŏul. It was erected in the year 1350 to commemorate the building of the Buddhist monastery of Wonkak-sa or "Monastery of the Cycle of Understanding", destroyed in 1593. The tortoise is in this case more natural again; the inverted leaf-ornament more artistic; the combat of the dragons on the crown more realistically executed. In spite of many points of resemblance, the Kyŏngtju stone shows more power, the Sŏul stone more repose and grace. Various details of crown decoration are shown in Figs. 146—148. Almost every ancient stone has its characteristic stamp; often the lateral face of the centre pillar is decorated conventionally with stem and leaf ornament (Fig. 145).

Two interesting stelae are found in north Korea (Figs. 149 and 150). The older (Fig. 149) stands near Hätju, Hoang-häto, and goes back to the Kokuryŏ period. The popular tradition that it is 2000 years old is obviously false, for at that time Buddhism had not found a footing in Korea. The stele is however, like the next one, covered throughout with Sanskrit inscriptions in praise of Buddha. The base is comparatively ugly; the top bears a resemblance to the crown of many commemorative pagodas. The whole stone is quite 4 m. high.

The second and Sanskrit stele of Tong-pu-tong, Ryongchönkun, in northern Phyönganto, is 6 m. high and very much more beautiful. The base is considerably richer and is decorated with the same ornament as many pagodas and memorials of the later Silla and earlier Koryö epoch. It is scarcely wide of the mark to assign this Buddhist pillar to the 10th or 11th century. The six-sided shaft makes a pleasing and thoroughly satisfactory impression (Fig. 150); the dimensions are highly successful.

The last dynasty has succeeded in producing comparatively few new designs. On the contrary, the art of that period (Fig. 151) shows traces of degeneration to handicraft level and can be passed over.

Chapter 9

STONE FIGURES BY ROYAL TOMBS

This chapter does not concern itself with the structure of tombs (cp. Part I chapter 8) nor with reliefs on either parapets (cp. Fig. 75) lanterns (Figs. 134 and 138) or memorial stones (Figs. 141—144). It deals with the sepulchral figures which from the earliest times, beginning with Silla and ending with the latest period, stand and have stood after the Chinese fashion in front of royal and imperial tombs.

None of these figures have apparently survived from Koryö and Päktje, but the development of this branch of sculpture, more especially in Silla, is in many respects interesting.

It has been the custom in China since the era of Liu-tsiau to surround royal tombs with a twelve-sided parapet corresponding to the signs of the Zodiac. Each division contains one of the twelve “Branches of the Earth” or constellations, in Chinese: di-ki, in

Korean: Tji-tji¹. They are: Watercarrier, Fishes, Ram; Bull, Twins, Crab; Lion, Virgin, Scales; Scorpion, Archer, Goat; all of course in Chinese garb and with the following Chinese names. (1) Tsü or Rat, (2) Ch’ou or Ox, (3) Yin or Tiger, (4) Mao or Hare, (5) Ch’ên or Dragon,

Fig. 152. Arrangement of zodiacal figures at the kings’ tombs near Kyöng-tju.

¹ Cp. the author’s Koreanische Konversationsgrammatik, I. c. p. 87.

(6) Szu or Serpent, (7) Wu or Horse, (8) U or Ram, (9) Shên or Monkey, (10) You or Cock, (11) Sü or Dog, (12) Hai or Wild-boar. These names were originally carved on stone in Chinese characters. This custom was early adopted in Korea; indeed, the sovereign after his death was, as the son of Heaven, directly translated to, and made a part of, the cycle of the worlds.

The sequence of the "Tribes of Heaven" is seen from the plan of a tomb near Kyöngtju (Fig. 152) which contains the sepulchral chamber of King Sŭngtok, who died in 737 A.D. These signs of the zodiac are in Korea found personified and clad in rich garments, but with an animal's head.

One of these extraordinary figures, 33 cm. high, is shown in Fig. 153; it is splendidly conventionalized and in spite of the ravages of twelve hundred years of snow and ice, sunshine and dust, is still in a fine state of preservation. It is the Horse (Wu)¹, the 7th figure in the animal cycle. The relief bears on it traces of the early T'ang epoch, but to the best of the author's knowledge there is no sepulchral relief in the motherland of China possessing such natural, living and reposeful qualities. Dozens of similar figures, though not as good as this, are extant; they are Korean productions with the same classical traits which have already excited our admiration in other sculptures. They display a genuine artistic conjunction of Materialism, Realism, and Idealism. The artist is unknown, but that he must have been a careful observer of natural forms and took for his models living bodies is evident from the posture of the legs and the prominence of the knees. Artistic, religious, and geomantic tradition, have in addition, all played their part in it. Style and drapery; gorget and corselet; the almost Indian² carriage of the hands; the grasp of the flaming sword; and finally the ending in an animal's head all combine to make of this relief such a singular type that it could be picked out among thousands of others. The figure has nothing to do with Buddhism and yet certain contours particularly the train, the dress, and the attitude of the hands are reminiscent of Buddhist pictures, as well as of Chinese art of the Wei period and of the art of Turkestan and Greece.

In addition to the animal cycle at the tomb of Sŭng-tök, similar figures of warriors with animals' heads are found at the tomb of Kyöng-tök (742—765 A. D.) in the district of Na-nam-myŏn near Kyöngtju, as well as at the T'jŏnkŭm-kakkan tomb in the district of Punä-myŏn also near Kyöngtju, dating from the year 888 A. D.³. This is the private tomb of a prince or minister; the warrior's

¹ See chapter 10.

² Cp. in this connection the results of Prof. Le Coq's excavations in the splendid Turfan Museum, Berlin.

³ Cp. *A. Eckardt* "Der Zodiakal-Tierkreis in der koreanischen Kunst des 9. Jahrhunderts" in *Ostas. Zeitschrift*, N. F. IV, Part 4, pp. 189—195. Berlin, 1928.

corselet is replaced by the civilian costume of the period: cloak with wide, scalloped neck, long sleeves and cloth belt; wide baggy breeches reaching far down, etc. The contours are likewise much conventionalized, but do not exhibit the soft, well rounded forms of Fig. 153.

A row of stone figures invariably stand in front of royal graves. They are generally four in number, namely, two military officials or Mu-in, and two civil ministers, Mandarins or Mun-in. Each has his little horse, to the artistic treatment of which latter but little importance is attached. These stone figures often reach the considerable height of $3\frac{1}{2}$ —4 metres.

The older the figures, the more characteristic and remarkable they frequently are. Some of these "ministers in stone" survive from the Silla epoch. A fine figure, replete with racy strength and roguishness, is shown in Fig. 155. The artist could not have done better if he had really intended to create a caricature. It is, however, as well to remember that the population of those times were, nine-tenths of them, engaged in agricultural pursuits to which occupation their external appearance naturally corresponded.

A stone figure (Fig. 154) from a tomb about 3 hours east of Söul dates from the Koryö epoch to the first period of the I dynasty or four hundred years later than that illustrated in Fig. 155. It is a military mandarin with head bent right forward, well marked features, blubber lips, spread nose, prominent eyes, and broad shoulders; in short, a delineation not so much of bravery as of soldierly ferocity, but nevertheless full of feeling and true to character. In comparison with this a work from the last century, illustrated in Fig. 157, resembling the Ming figures, suggests degradation to the handicraft level. The head is sunk low on the breast; mouth and nose are after the Chinese fashion strongly marked; the figure exhibits not so much ferocity, courage, and decision as stolid resignation to something humanly inevitable.

The civil mandarin, Munsök or Mun-in, in Fig. 156 with his ample garb of ceremony and roll of manuscript in his hand is, compared to the warrior, much more reposeful and homely, though following the to Chinese custom equally meaningless in expression¹.

The illustration of the royal grave near Suwon in Fig. 158, which gives a view of the whole arrangement of the figures, depicts the civil mandarin with a quiet smile and friendly expression and brings out very well the contrast between the peaceful works of art and science and the rough trade of war. Standing close to, and on each side of, the horse-shoe-shaped wall which runs round the tomb are stelae, 2— $2\frac{1}{2}$ m. high and in the main octagonal, known as Mang-

¹ Similar figures (7th—11th century) have also been found in South Russia. Cp. The Moscow Historical museum, rooms 2—5.

tju-sök; on one of them a mouse or a marten is jumping up; on the other the same animal is jumping down.

The horses stand obediently in the guise of tame companions near the four mandarins, their masters; but round about the tomb are four, six, or eight rams and lions expressive of the sovereign power of the deceased. In design they are so conventionalized that it is difficult to realise what kind of animals they really are. Tradition, which insists on the necessity of a particular animal occupying a particular place, plays here too large a part, not to mention that the craftsman had probably not once in his life enjoyed the opportunity of seeing a lion either alive or dead.

Chapter 10

THE ANIMAL KINGDOM

Sculptured representations of animals have been repeatedly met with in the foregoing chapters (cp. Figs. 111, 131, 141, 143, 153); but in addition stone beasts are found in all directions adorning paths and steps, bridges and balustrades. They do not, it is true, occur to such an extent and in such variety as in China, but are still of sufficient importance to warrant a few moments' notice.

The striking features about all stone figures of animals since the earliest times are a preference for idealisation and conventionalism and a mania for decorative treatment. The primary object in all of them is the embodiment and representation of religious ideas; their secondary aim, decoration and adornment. Custom ordains which animals can or must be employed in special places. Only in the rarest cases, as for instance in Fig. 159, does the artist permit himself any latitude, any departure from the ordinary.

A favourite object, especially in reliefs but also on the crown of stone monuments, is the dragon (Fig. 160, centre). The tortoise and the tiger also play a considerable part (Figs. 143 and 160). A tiger, in act to spring and gazing down into the water on the chance of finding his prey, is masterfully sculptured on the bank of the canal near the bridge.

Tigers, frogs, monkeys, and hares (Figs. 161, 162) are all provided with powerful fangs. Animals' mouths are generally open and serve a practical purpose, as for instance that of a gargoye (Fig. 163).

There is nothing arbitrary in the arrangement of animal figures on tombs or on the steps and balustrades of halls and pavilions. Every point of the compass has its appointed animal (cp. Fig. 152). Due north is the Rat; then follow to the East the Ox, the Tiger, the Hare, the Dragon, the Snake and the Horse — this

last due south. Next come the Sheep, the Monkey, the Cock, the Dog and the Pig. For thousands of years the "wisdom" of the Far East has busied itself over the mutual relationship between "celestial stocks" and "terrestrial scions"; between the 12 signs of the zodiac and the 28 constellations, all in order to determine the propitious days, hours, years, and months in the cycle of the universe and in the destiny of the individual.

"Chronomancy" has formed the theme of thousands and myriads of Far Eastern books. "They give a deep insight into that which we consider popular superstition but which the Chinese call the wisdom of their ancestors turned carefully to account¹. Chronomancy, which bears the stamp of absurdity writ large on its brow, is presented to us as an Asiatic science of the highest order, seeking to accomplish man's highest aim, i. e. to live in harmony with the cosmic system. Only a total lack of adequate knowledge of the universe and its laws can explain the fact that, in defiance of the lapse of centuries, it has continually flourished, grown, and prospered; and under the direction of supreme official government has kept the spirit of so large a proportion of mankind under its ban. For the Chinese it has always been a sacred science, born of the very primeval All, cultivated by ancestral wisdom for the welfare of mankind, and cherished with the greatest care by all pious sons of heaven." (De Groot, *Universism*, p. 326, 328.)

This connection of the animal kingdom, with the universe, and with chronomancy in general, explains the predilection for exalting, by means of an exaggerated conventionalization and slavish adherence to tradition, certain animals above their natural rank and assigning to them a supermundane position. Just as the world of spirits signifies the connection between the "Tao", the laws of the primeval All and mankind, so the "Twelve" animals signify the connection between the human world and lifeless material. They too are according to Chinese ideas entitled to supernatural status. Their form is not of this world; they ought not to be judged aesthetically by the standard of natural anatomy, but according to the status of animals in the world of spirits.

They see everything, — hence the wide-open eyes; they smell everything, — hence the powerful nose; they are terrible to the man who strays from the way or Tao — hence the great tusks and the wide, gaping jaws. The artist idealises them to the best of his ability; elaborates and curls every hair with astounding care; plaits the tail; gives wings to neck and legs (Fig. 162, 164). Everything in short, is so denaturalised and disfigured that the spectator is unable to say whether he has before him a frog or a monkey, a lion or a tiger. Not un-

¹ Here too ancient Mongolian and Shamanistic influence is unmistakable.

frequently the inscription is the only means of escape from complete bewilderment.

This tendency to idealise was greatest in recent centuries but is evident in the animal sculptures of the Silla and Koryŏ epoch. (Cp. Figs. 111, 112, 115, 117, 131, etc.; *Topo* III 325.)

The bridge of the Chang-kyŏng-kung, dating from the year 1395, and one of the oldest monuments of the I dynasty, is worthy of notice (Fig. 167). The spandrel between the two arches, filled by a conventionalized tiger's head, is very fine¹.

To conclude this chapter, a review of these different stone, generally granite, figures of animals only tends to strengthen the asseveration that the Korean nation is endued with a genuinely artistic sense of the beautiful. Its natural good taste prevented it from degrading these animal figures by overproduction to the level of everyday life; on the contrary it tried, by associating them with the universe, to raise them therefrom into higher spheres. Lines and forms are noble and in many cases single themselves out from Chinese models by their classical repose and pleasing elegance.

Stone basins of delicate artistry occur in Korea since the earliest times both in connection with figures of animals and alone. A large stone water-basin, conceived as a giant lotus-flower, has been preserved in the Pŏp-tju-sa, the Buddhist monastery in Chungchŏngto. The pedestal is formed by conventionalized water-waves, from which a broad lotus-flower rises to a height of fully 2 m.; it is crowned by a balustrade which has partly fallen to pieces (*Topo*, IV, 488).

A similar stone basin, called in Korean, Sŏk-yŏn-tji or "Pond of the Stone Lotus" is in the garden of the Sŏul Government Museum (Fig. 165). The pedestal is in this case a tortoise; snakes are coiled round the lotus and stretch out their heads over the upper edge. Originally the basin contained water with water-lilies or small fish.

Another basin of recent centuries also in the garden of the Sŏul General Government Museum is shown in Fig. 166. The base and receptacle are decorated with simple but fascinating motives, the well-proportioned shapes of the lobes and crotches, taken probably from the tortoise's carapace, are especially charming.

The stone flag-poles which have survived from earliest times are curious. Some, as for example that at the Phal-kong-san, near T'äku (*Topo* IV, 485) are quite 4 m. high; others, as that near the Pŏp-tju-sa, in north Chungchŏngto, over 10 m. The actual granite flag-pole is held together by iron bands, the outer supports stand on a stone foundation, decorated with the already familiar leaf-ornament.

¹ Similar representations, especially on roof-tiles vividly recall Gorgons' heads (cp. the Turfan Museum, Berlin), as also the gluttons' masks T'ao-t'ieh) of the Han period. Cp. Fig. 446.

PART III

BUDDHIST SCULPTURE

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Chapter I

GENERAL

Sculpture throughout the Far East is practically restricted to the palaces of the great and to temples. Furthermore, it is the Buddhist temples which have reproduced with certain preferences the figures of their pantheon, sometimes so diminutive that the figure can be put into a thimble case and carried about by devoted adorers of the "Enlightened"; sometimes so huge that the statues tower over the spectator, twenty and more metres high¹.

Human figures, such as busts or full-length statues of great heroes, for which there was no demand, were generally not portrayed; but in spite of the canon, which has unfortunately not been the subject of thorough investigation, it would appear that in the composition of the figure intended for worship, the laws of anatomy and carriage of the legs and arms were diligently studied.

¹ E. g. the Maitreya of Nonsan or Untjin in Tjellato; that of Mahatjōn in the Diamond Mountains; that of Nara, likewise by Korean artists, and others.

Buddhist art in Korea lives to-day a solitary existence, lost to the world, in old temples and in museums. Judging from tradition, very many splendid examples were lost in various wars, especially in that of 1593. A great many more, and these of great importance, are now in other countries, principally in Japan at Nara, Horiuji, Yakushiji, Kyoto, and elsewhere, where exiled Koreans found a second home and the favour of some highly-placed Maecenas offered richer possibilities of development. Many found their way into American and European museums, where, from ignorance of difference in form, they were unfortunately often catalogued under Chinese, Japanese, or Indian art.

According to the oldest Korean history, the Sam-kuk-sa or "History of the Three Kingdoms", the teaching of Buddha reached Kokuryō in 372 A. D.; Päk-tje, south-west of the Peninsula in 384; and Silla from China, not earlier than the middle of the 5th century. It was officially recognised there in 528 in spite of resistance on the part of the population¹.

Korea received from China her script and literature, her philosophy and her religions — Confucianism, Taoism, and Buddhism — and passed them on to Japan; she forms the natural link or bridge between the Middle Kingdom and that of the Rising Sun.

In the year 552 A. D., King Sŭngwang of Päk-tje (523 — 553 A. D.) sent to his ally, the Japanese Emperor Kimmei, an image of Buddha and certain Buddhist books. The Emperor asked his two highest officials, Omi and O-Muraji, whether the nation was to believe in Buddha or no. Omi replied: "Buddhism is a sublime spiritual religion and for that reason all civilised peoples adhere to it. It would be a good thing if we adopted it also". But Muraji, the rival and mortal enemy of Omi, answered: "We must continue true to our old belief, otherwise we shall be punished by our Gods".

Tradition has it that the image and the books were given to Omi by the Emperor with the words: "Believe in him thyself alone, but leave the people to their old beliefs". This mark of Imperial favour delighted Omi, who had his house pulled down and a temple built on the site of it (Saito, History of Japan, p. 29). Later, there was a bitter struggle for mastery between the two officials which ended in a victory for the Omi family, and with them for Buddhism (586 A. D.). Its first successes were among the official class, but the Emperor himself was not averse to it, and it found in Japan under the Prince Regent Sho-toku-tai-shi a keen partisan, a second Constantine. He eagerly supported the new religion and called in bonzes versed in art from Päk-tje and Silla which he had meanwhile conquered in a campaign.

¹ Cp. the author's article in "Geist des Ostens" II, pp. 36ff. München 1913—14.

In the year 607 A. D. was built the great temple of Horiuji, near Nara, which has retained its importance to the present day. In it, in the Buddhist temple of Yakushiji, and in the museum of Nara are found the most important Buddhist sculptures by Korean artists. Hundreds and hundreds of Koreans arrived in Japan between 500 and 750 A. D. They and their descendants — Tomonotsuko — were classed as free and personal subjects of the Emperor; they were the nation's spiritual superiors, and as masters and teachers had a much greater influence on the politics of the country than has hitherto been supposed. This is proved not only by the comparatively large number of Korean words and terminations in Japanese, but also by the name Nara, which means "country" or "kingdom" in Korean, and was the name given to the capital of the period. The Chinese characters for Nara have no connected meaning; the word has been merely transliterated onomatopoeically from the Korean (cp. Nitok)¹. In addition, Japanese present-day tradition assigns various sculptures to the kingdom of "Kudara" or Päkije. This will be discussed in connection with individual statues.

Another old tradition has survived in the Kūmkangsan or Diamond Mountains, Japanese: Kongosan. In the bonzery of Yutjōmsa, Japanese: Yudenji, over 50 small figures of Buddhas and Bodhisattvas stand on an altar like branches of an artistic family tree. Some of them are very old, others have been supplied in later years. Tradition says that they came in the 1st century A. D. straight from India to the East coast of Korea, and that the first Buddhist monastery was already standing at the time in that very place. Some of these figures have quite an Indian stamp; others are reminiscent of the art of Horiuji and Nara; others, again, are connected with the Chinese art of the Liu-tsiau and T'ang period. In this connection it may be of interest to know that on the left-hand side, quite close to the chief temple in Yutjōmsa, stood a smaller temple, known as the Gandhāra temple or "Temple of the Shining Moon". Monasteries bearing the name "Myōngwol" or Gandhāra are found in other places in Korea.

A general name should not be taken to mean too much in a particular instance, but it is permissible to conclude from its frequent and popular use, that Gandhara art did find admission into and win triumphs in Korea, though Korean art broke loose from it and went its own way. It is quite incorrect to class all Korean art as a matter of course as a mere offshoot of the Chinese without any individual stamp. On the contrary, it will be found that Korean Buddhistic sculpture, in its best examples, occupies rather a high position in

¹ Nara is wrongly considered by many (e. g. Von Ow, *Hom, Der falsche Prophet*, *Leutkirch* 1916, p. 209) to be derived from Narayana or Vishnu. Cp. the author's lecture in Tokyo, *Deutsche Gesellschaft für Natur- und Völkerkunde Ostasiens*, *Mitteilungen* Nr. 22 C. 1927. Nitok is the Korean syllabic script.

Far Eastern statuary; it can boast of the most classical works in the East, works which take rank with any extant Buddhist sculptures in China; and it provided for Japan the soil best calculated to foster the expansion of her later art. It would almost seem, however, as if later forms have never reached that pitch of purity and classical beauty which arouses admiration in the works of Korean artists of the Päkŭtje, Silla and Koryŏ periods.

Chapter 2

CLASSIFICATION OF BUDDHIST DIVINITIES

The author ventures to preface this chapter with a brief classification of Buddhist divinities and spirits in order to enable the reader to find his way more clearly through the labyrinth of the Buddhist pantheon and to get a connected idea of the esoteric significance of the structure of single figures.

The pantheon is divided into (1) Buddhas, (2) Bodhisattvas, (3) Celestial Spirits and Kings, (4) Arhats or Disciples of the Buddha, (5) Ministering spirits.

The number of each and all of these divinities and spirits is legion and cannot be counted. Some, however, have gained the special favour of mankind and are by men known and honoured.

The most important are:

I. *Buddha*:

1. Roshana or Adi-Buddha; Korean: Pirosa-Pul. The supreme Buddha, from whom all other Buddhas and Bodhisattvas are emanations.
2. Vairocana; Korean: Tă-il-yoră; Japanese: Dainichi. Resembles the foregoing, but is often adorned with crown and bracelets; cryptic carriage of the hands; *mudrā* or pose of generation.
3. Śakya; Korean: Sŏkkamuni; Japanese: Shaka. The historic Buddha, Gautama, about 540—480 B. C.¹. Of the *mudrās* or poses of the hands five are worthy of notice:
 - a) Dhyāna-*mudrā* or pose of Contemplation. Both hands lie loosely on the lap, one above the other.
 - b) Abhaya-*mudrā* or pose of Fearlessness. The right hand uplifted, the left lowered; the fingers do not touch.
 - c) Vitarka-*mudrā* or pose of Demonstration. As above under (b), but the thumb and index finger of the same hand touch each other.

¹ In the Far East the Northern Tradition, Mahayānā or "Great Vehicle", predominates; according to this Śakya Buddha is said to have lived as early as 950 B. C.

- d) Dharmacakra-mudrā or pose of Preaching and Turning of the Wheel. Both hands interlocked over the breast, denoting instruction.
- e) Bhūmisparsha-mudrā, or pose of Taking an Oath. The right hand touches the earth, calling on it to witness an unshakable decision.
4. Amitabha; Korean and Japanese: Amida. Lord of the Buddhist heaven; the most popular of all Buddhas. Mudrā generally as described above (a) — (e); only (a) Dhyana-mudrā has a slight difference; the hands lie loosely in the lap, but the foremost joint of the index fingers and the joints of the thumbs touch one another¹.
5. Baishajya-guru; Korean: Yaksa-yorā; Japanese: Yakushi. The Buddha of medicine, the Aesculapius of the Buddhist pantheon. Mudrā, right hand raised, left hand on the lap or lowered; holds a fruit or a bowl containing medicine.
- II. *Kwannon*; Avalokitesvara; Kwan-in². The deity of Mercy and Fruitfulness, whose relations with mankind are variously expressed. Seven forms are ordinarily differentiated.
1. Kwan-sŭng-ŭm or Kwan-se-ŭm-Posal. The ordinary presentment. Mudrā: (a) Both hands holding a vessel or a lotus-stalk; (b) right arm lowered, thumb and middle finger touching; (c) left arm raised, thumb and index-fingers touching.
2. Chōnsu-(Kwanŭm-) Posal, the thousand-armed or many-armed Kwannon, expressing the manifold works of pity. Mudrā, that of the chief figure; arms in posture of prayer; the nearest arms are placed loosely one above the other and lie on the lap; the remaining hands hold various objects.
3. Sip-il-myōn- (Kwanŭm-) Posal, the eleven-headed Kwannon, i. e. the Kwannon who sees all the sins of mankind. Mudrā as above, under 1.
4. Matu- (Kwanŭm-) Posal, with one or more heads, of which one is that of a horse; chains round the neck; uncommon in Korea.
5. Tjuntji- (Kwanŭm-) Posal, many-armed, a dragon at his side, often seated on a lotus; uncommon in Korea.
6. Yo-i-ryun- (Kwanŭm-) Posal, turning the wheel (of the Law), contemplating the Law; often six-armed, seated, with the right leg crossed under the left. Mudrā: (a) the right arm supports the chin; (b) holds a string of pearls outstretched; (c) the left hand holds a sceptre; (d) the left hand touches the floor; (e) the left hand points up to the wheel; (f) both hands are clasped and hold a bowl or a fruit.

¹ The attendant figures vary with different Buddhas cp. Chapter 6 *passim*.

² Kwannon is often represented later as a female — in China and Japan even with a child. Cp. L. Schermann, Zur altchinesischen Plastik, München 1915, p. 32 and note 60.

7. Pulkong-nasak- (Kwanŭm-) Posal, many-armed, standing. In Korea, found on reliefs in certain pagodas.

III. *Bodhisattva* (the Kwannon excepted).

1. Mañjushri; Korean: Muntjusari-Posal. Seated, right leg crossed underneath the left thigh; left leg turned backwards. Mudrā: right hand holding a whisk or lotus-stalk; left hand outstretched or touching the ground.
2. Maitreya; Korean: Mirŭk-Posal; the future Buddha. Often like the preceding in a sitting posture, the hand contemplatively holding the chin; or standing, lance in hand. The same mudrās occur as in the case of the historical Buddha, i. e., both arms are raised or both lowered, or one arm is raised and one lowered.
3. Akashagarbha; Korean: Hokongtjang-Posal; adorned with a crown; seated, the right hand in front of the breast, the left hand lowered; uncommon in Korea.
4. Ksitigarbha; Korean: Tjitjang-Posal. Lord of the Under-world; standing or seated. Mudrā: right hand holding a whisk or lotus-stem, left hand, a fruit.
5. Mahasthama-Prapta; Korean: Tāsetji-Posal. In company of the Amida; “the Mighty”, holding a lance; or mudrā: tips of the middle fingers and thumb touching, right arm raised, left arm somewhat lowered.
6. Kanro-bosats Korean: Kamno-Posal; literally, “Sweet Dew”; the deity of help; holds a bottle of ambrosia.

IV. *Secondary Deities*.

1. Dvarapala; Korean: Myŏngwang; in various presentments.
2. Four Lokapāla or Guardians of the World, kings of Heaven. Korean: Sā-chŏng-wang-celestial warders. Earnest, knightly figures, seated with their feet on the vanquished foe, either at the entrance to the temple, especially beneath the second gate, or in the temple itself.
 - a) Samunchŏn; Japanese: Tamonten. A pilgrim holding a pagoda, guardian of the North.
 - b) Tjikukchŏn; Japanese: Jikokuten. A grim warrior, holding sword or lance, guardian of the East.
 - c) Tjungtjangchŏn; Japanese: Zochoten. A pilgrim holding a staff or a lyre, guardian of the South.
 - d) Kwangmokchŏn; Japanese: Komokuten. A warrior holding a roll of paper and writing-brush, guardian of the West.
3. Indian Deities.
 - a) Brahma; Korean: Pŭmchŏn; praying; simply clad.
 - b) Vishnu; Korean: Pinyu-chŏn.
 - c) Shiva; Korean: Suppa-chŏn.

4. Ten Kings of Judgment; Korean: Sipwang. Generally in a special temple; each figure seated with the emblem of his judicial power.
 5. Two Vajrayaksa or Temple-warders; grim warrior figures ready to set about the intruder with their fists.
 6. Guards of Honour; Korean: Chöllyöng-palpu; noble warrior-figures.
 7. Ten, sixteen, or five hundred Arhats; Korean: Nahan; hermit figures with long cloaks, often individually distinct.
 8. Vidyadhara; Korean: Phalpang-chön or Sipi-chön; Buddhist angels, haunting the upper air.
 9. Deities of light.
 - a) Surya; Korean: Il-kwang; Japanese: Nikko. Upper part of the body bare, right arm raised, left arm lowered.
 - b) Candra; Korean: Wol-kwang; Japanese: Gwakko. Left arm raised, right lowered.
 10. Innumerable Apсарas or angels, Devas or devils, Nagas, etc.
- Only the most important representatives of this pantheon and their statues will be discussed in the following pages.

Chapter 3

A. ROSHANA-VAIROCANA-BUDDHA

Set up almost invariably in the interior of a temple and only visible to the eyes of the believer from afar, the image of Buddha appears to the general public dissociated from the world. So too the statue of the unapproachable Adi-Buddha, enwrapt in himself, gives no encouragement to his disciples to draw near to him. Nearly all figures of Buddha have as raiment merely a simple Greek-like toga, slung over one or both shoulders; only in rare cases is the chief Buddha adorned with a crown or bracelet or such like.

One of the oldest figures from the Pul-kuk-sa, Silla period, is shown in Fig. 168. The figure, 2 m. in height, is seated in sublime repose on a simple pedestal; the original pedestal and back-ground appear to have been lost. This Buddha was originally resplendent in gold; but it was the custom in Korea to give the Buddha every 50 years or oftener a new garment. Gifts were collected and the whole figure clad again in white or green or gold.

It is as well not to be led astray by the modern moustache and imperial, and to shut the eyes to the elongated ears, which to the worshipper of Buddha are not merely an ideal of beauty, but call to his remembrance the fact that Buddha once obeyed the higher voice and that every earthly pilgrim must give ear to the

eternal law. The Ushnisha or hair-coil is simple and dome-shaped; the eyebrows highly arched; the mouth small and delicate; arms and hands are true to nature. Silent in majestic beauty, his robe draped simply about him, its stuff now clinging in wonderful softness round the body, now falling away from the arm in unsurpassable grace, the Buddha sits enthroned. Few Chinese sculptures attain the sublimity and charm of this Korean figure which may rank as a classic example of the Korean Buddhist ideal of beauty, and arouses an irresistible impulse to compare it with the figure of the Korean Buddha in the Yakushiji, near Nara (Cp. Cohn, *Buddha in der Kunst des Ostens*, p. 125).

Compared with the above, a bronze statue (Fig. 169) of the year 772 A. D. in the temple of Tong-hoa-sa, near Taku, is more thick-set in form. The robe is slung round both shoulders; the expression of the head is more austere. As in the former image, the exterior dimensions, which make up an isosceles triangle, produce a pleasing effect. The back with the double gloriole, so popular later in Japanese painting, is decorated with trim Buddhas and blazing flames. A mighty cast-iron Roshana of the year 865 in the monastery of Tongpalsa near Chörwon, one of the oldest examples of this technique, shows similar forms.

Chinese influence is much more apparent in a Buddha in Fig. 170, now in the Ethnographical Museum in Munich. Of the Koryō epoch the figure, only 17½ cm. high, shows in its almost angular drapery and in the contour of its features a noticeable decline in artistic taste as compared with the monumental productions of the Silla epoch. In a figure (Fig. 171) likewise from the 12th or 13th century, with fringe-like edging, Burmese influence is probably present.

B. ŚAKYA-BUDDHA

The most popular moment in the childhood of Sidharta is that in which the boy points with one hand to heaven, with the other to the earth and says: "I am the most exalted being in Heaven and on Earth". A small bronze figure (Fig. 172), giving a simple but drastically clear conception of the boy, has survived from somewhere about the 6th century A. D., the oldest period of Buddhism in Korea. It is an example of the real art of the people; there is no question of any particular style, though the over-large head bears witness to technical ability.

Compared with it, one of the small figures (Fig. 173) in the Yutjōmsa monastery in the Diamond Mountains, is much more characteristic. The head resembles Fig. 187. The carriage of the arms is not so expressive as in Fig. 172, though the fingers, bent inwards, lend more animation to the image. The artist has bestowed special care on the admirably conventionalized loin-cloth.

A nice Śakya-Buddha, 47 cm. high, is found in the Todaiji temple at Nara in a basin used for douching with water at the festival on the eighth day of the

fourth month in remembrance of Buddha's bath. (Illustration in Münsterberg's *Chinesische Kunstgeschichte* II. p. 173.) The proportions are noble; the bent right arm especially expressive; the arrangement of the drapery simple and effective. The work is according to tradition Korean, and dates from the 8th century.

Certain works of high artistic importance from the Horiuji Kondo must be here noticed, first of all the principal figure of the Śākya group (Fig. 230) which, according to the inscription, was put up in memory of the Shotoku Taishi in the year 623 A. D., by Master Tori, in Korean: Tol, tori or "stone", who was also called a Kurats'kuri or "saddler".

Another Śākya in the same temple, with a splendidly worked gloriole as a back-ground, (K. With, "Buddhistische Plastik in Japan, Pl. 18) is similar, as is yet another in the Ueno museum (minor sculpture) in Tokyo, also illustrated by K. With, l. c. Pl. 30—31, as well as a standing figure with a rather austere expression in the same museum (K. With, l. c. Pl. 75). The works, which correspond to the sculptures of the pre-T'ang dynasty, but are superior in artistic merit to the Chinese productions, are according to With "a powerful symbol of incorporeal super-worldliness, full of super-personal solemnity and earnest sincerity". The style is archaic, primitive, architectonic, monumental. The same is the case with a Buddha of the Silla epoch (Fig. 175), nearly 3 m. high, which was found in the year 1918 near Po-won-sa in the province of South Chungch'ong. The forms are modelled in accordance with the pure canon; the countenance is earnest, almost ill-tempered; the robe tightly fitting. In this case, as in that of an iron Śākya (Fig. 176) of about the 10th or 11th century, the hands are wanting. The statue, formerly in the district of Songto, now in the Sōul Museum, is one of the most expressive of the Koryō period. The eyes are closed; there is a smile on the small mouth; the artist is obviously doing his best to give expression to psychical moods.

In the cave of the Sōk-kul-am, near Kyōngtju, is a powerful and striking work dating from the middle of the 8th century (Figs. 178—179). Simplicity is in this case carried to the utmost limit. With the right shoulder bared as in the earlier figures; the folds of the robe running parallel and cut down to the strict necessary; and with all ornament lacking, a Śākya stands forth, stripped of all worldliness. The rounded curves of the face; the delicate, classical, proportions of eyes, mouth, and nose; the just relations between head and trunk, all point once more to the existence of a canon. The countenance as in all Korean figures of Buddha is turned towards the spectator. The image stands out as purely and specifically Korean, and is one of most classical works of the Orient (v. Chapter 9).

A similar, really dominating Korean stone figure, about 1 m. high, and dating from 639 A. D., is in the Suzuki collection at Tokyo. The drapery is rather

richer, but in this case also runs in parallel curves. The line of the garment, which hangs over the right shoulder, is first tastefully indicated on the left side as well and thereafter blends with the curves (Illustration in Cohn's *Buddha*, p. 113).

Another iron Buddha (Fig. 177) of the 8th century, 1.20 m. in height, now in the Government Museum, has survived from Wontju, Kangwonto. Its forms show no distinctive features as compared with Fig. 179.

A wooden statue (Fig. 180), nearly 3 m. high, from the late Silla or early Koryŏ dynasty is in the temple of Pu-sŏk-sa in northern Kyŏngsang. It produces much the same impression as the Śākya of the Sŏk-kul-am, except that the nearly parallel folds of the drapery are more numerous and closer together. The head is not quite so long, the eyes rather more open; and much trouble has been taken to give a proper expression to the angle of mouth and eyes. The shape of the back-ground, which is still well-preserved, is exceptional for Korea.

A Buddha in private ownership, about 15 cm. high, with angular, sharply defined lines, shows variation from all earlier presentments. Foreign, probably Burmese, influence (cp. Cohn, *Buddha*, p. 69) is once more certain; but the points of difference outweigh any resemblance there may be to Burmese models. It dates in all probability from the Silla period, 7th century A. D. (Fig. 174).

C. AMITABHA-BUDDHA

Even Buddhist disciples found it often difficult to distinguish one Buddha from another, e. g. Śākya from Amitabha. Lineaments and drapery, at times even the carriage of the hands, are so alike, that the only clue to identity comes from the inscription, and this, in by far the majority of cases, is missing; it follows, therefore, that neither the artist nor the name of the Buddha nor the century of its origin are ascertainable.

A bronze statue (Fig. 181), 2 m. high, differs from that in Fig. 168 only in inscription and mudrā; the figures stand together. The drapery over the breast is in this case much more plainly visible; the pose of the delicately formed hands comes out clearly; the eyes are rather differently placed.

From the artistic point of view, the question whether or no the paint over the statue constitutes a blemish scarcely matters; the rounded shapes and lines, the classical symmetry of single limbs come out plainly in spite of it. This figure, too, is one of the best of the whole Silla period, indeed, in the whole of the Far East.

One of the oldest Amidas from Koryŏ known (Amitabha, Fig. 182), is in private ownership at Kāsŏng. The mudrā is that of corroboration; the folds of the drapery have a resemblance to that of another life-size figure in the Kondō of Horiuji, Japan, (illustrated in With, l. c. p. 18) but are, perhaps, simpler

and more expressive. The features are more rounded; the Ushnisha is alike in both cases. The loops above the hand are broad in the one image, in the other drawn up high. Both figures display "severe stratification and angular cleavage translated in to the breathing beauty of corporeal dimensions" (With).

With's expression "happy tranquillity" is very applicable to the Amida figures. Amida is, in fact, the source of happiness in the Buddhist heaven. When considering individual works of art, it is as well not to lose sight of the deep-seated principle that the strength of art in general does not rest merely on the union of the beautiful with the rational, but in a higher degree on super-rational forces.

The Amida group of the Tachibana-Fujin in the Horiuji Kondo (illustrated in With, l. c., pp. 158ff.) may be mentioned in this connection. The conventionalization of the drapery is extended in this case to a second garment, i. e. the right shoulder is not bare, but covered by a light undergarment, draped likewise in harmonious folds. The features are of the softer Korean type as compared to the harder, individual expression given by later Japanese artists of the Heian and Fujiwara periods.

The life-sized principal figure of the Amida group in the Horiuji Dempodo (With l. c., pp. 216, 217) is founded on the old Korean tradition, but certain forms, such as the breast and play of the hands, are much more marked; the pedestal bears the individual stamp of a much later epoch.

The stone figures in bas-relief (Fig. 183) of an Amida Buddha of the 7th to 9th century A. D., standing fully clothed on a regular pedestal, now in the Museum of the General Government in Söul, is characteristic.

An almost life-size relief (Fig. 184) from the T'ang period, found in Korea and now in private ownership, bears a foreign, un-Korean stamp. A Korean artist would have treated the under garment with much more delicacy and refinement; pedestal and back-ground are also more suggestive of China than of Korea. On the other hand, a chased bronze of the 7th or 8th century from the Horiuji, with its soft contours and somewhat oval countenance, appears to be Korean. (Cohn, *Buddha*, p. 123.)

The next three small figures (Figs. 185, 186, 188) have been taken from the family tree of the Buddha altar in the Yutjömsa temple in the Diamond Mountains. They probably belong to different schools and different epochs, 6th to 9th century. The one in Fig. 187 was found near Songto. A comparison of heads, hands, drapery, round and angular lines, under garments, and finally feet is instructive, and shows that in Korea, too, Buddhist artists strove to attain variety and expressiveness of form. In view of the fact that the carriage of head, hands, and feet was supposed to be absolutely fixed and binding, and that

the artist was bound, moreover, to give due weight to the conception of Buddha as the personification of repose, it was obviously far from easy to introduce variations into the uniform. Did a settled form for any particular reason become especially popular, thousands and myriads of copies of it were mechanically turned out and distributed. They permeated land and people as devotional objects; and it is common knowledge that a religious nation only in the rarest cases pays attention to the artistic value of such wares.

Some further variations are shown in Fig. 189. The seated figure on the right has certain traits in common with the central Amida figure in the Horiuji Dempodo.

All the figures in the illustration 189 belong to the Koryō period, a proof that later generations in the country lived on the art of earlier centuries.

In later times, in the Koryō period, and above all in the time of the I dynasty, forms were levelled down; the head was made more round; the chest arched; the stomach more portly; the drapery insignificant (Fig. 192).

Amida-Buddha was not always depicted as stripped of all worldliness. As Lord and King of the Buddhist Heaven, popular adoration decks him with the crown and neck ornaments which are otherwise characteristic of the Kwannon¹ and the other Bodhisattvas.

The Buddha from Koryō (Fig. 191) dates from about the 13th century; in it the cheeks begin to be fuller, the whole body more squat and portly; the earlier asceticism of ardent belief had passed away.

D. BAISHAJYA-BUDDHA; KOREAN: YAKSA-YORÄ

Popular Buddhist belief has given a new turn to the fundamental conception of Śakya-Buddha's world of ideas. Instead of asking: "How can I escape from suffering?" it asks: "How can I reach Amida's heavenly realms of happiness?" and "Which Buddha is likely to assist me in my earthly ills and sufferings?"

It is to this new type of Buddha, to Baishajya-guru, the Korean Yaksa-yorä, the Japanese Yakushi, the God of Medicine, that the masses in need of help go on pilgrimage; it is at his shrine that they offer sacrifice, and to him that they look for response and deliverance.

Two forms are predominant in the presentment of this Buddha:

1. The original, that is Baishajya, is dissociated from everything earthly. In his Buddhistic simplicity he is represented as Roshana, Śakya, and Amida; only the mudrā or pose of the hands is different; one hand holds a fruit or a vessel containing medicine.

¹ Kwannon was originally of the male sex; popular sentiment gradually turned him into the "Goddess of Mercy" and he became a female deity.

2. The decorative, that is the Buddha under discussion, is brought closer to the man in need of help. He is treated, especially in the matter of drapery, like a Bodhisattva, somewhat like the Kwannon, and depicted richly adorned like a kindly mother or an aristocratic society lady with a light garment falling in wide folds over the arms.

It seems once more that the oldest figures by Korean masters are to be found in Japan. In the Horiuji temple stands a life-size, genuinely archaic, wooden Buddha of austere form, lightly painted, belonging probably to the beginning of the 7th century A. D. (Illustrated in With, l. c., pp. 13—17).

A Buddha (Fig. 190) of monumental bulk and grandeur is the principal figure of a Yakushi group in the Yakushiji Kondo near Nara; it is traditionally the work of Korean artists from Kudara (Päktje) in the year 697 A. D.

“The corporeal forms make up a fluctuation of vaultings, arches, and curves swollen by the space they have to fill; they influence and lead to and from each other, crossing in mutual rhythm, according as the space, corresponding to the natural disposition of the parts of the body, grows now larger, now smaller.” (With, l. c., p. 77.)

Another Yakushi group, like the former but more restful, is found in the same temple in the Kōdo (Illustrated in With, l. c., p. 148). The back-ground, with a Sanskrit inscription giving the mysterious name of various Buddhas, is especially impressive. The artists responsible for it are again by tradition said to be Koreans from Kudara. Similar in general impression is a stone Buddha from Kyōngtju, the capital of Silla, now in the centre hall of the Government Museum in Sōul.

A Yaksa (Fig. 193), 1 m. in height, also from the Silla period, somewhere about the beginning of the 8th century, was found in Wontju (Kangwonto) by Mr. K. Kato and afterwards placed in the court of the General Government Museum in Sōul. The countenance has a friendly, almost smiling expression which brings the world-divorced Buddha closer in spirit to the spectator. The folds of the garment run in parallel lines and are in many places prettily pleated. The pedestal, like that in Fig. 177, of which the figure stood originally in the same temple, has been restored in accordance with the old design.

The next three illustrations go together. A medium-sized bronze figure (Fig. 196) is in the Shin-yakushiji near Nara; a smaller bronze figure (Fig. 195) is in the Nara Museum; and a minor sculpture (Fig. 194) which has survived from the Silla period, is now in the Government Museum at Sōul.

The features and drapery of all three figures bear a Korean stamp. The motive of parallel folds in the upper garment, so marked in a Lungtung cave, in the caves of the mountain of the Thousand Buddhas in Li-ch’enghsien (figured

in Shina, Bukkyo-shiseki I, 135) and elsewhere, is undoubtedly found in Indian and Chinese art since Gandhara, but such harmonious inclusiveness and classical repose are met with since Gandhara nowhere else but in Korea. Even when the artist, as in Fig. 194, unrestrainedly puts the edges of the upper garment in zigzags, one above the other, the general effect is scarcely spoiled. The circular Ushnisha is characteristic in this as in the foregoing figures.

The forms in the little bronze figures (Fig. 197, 198) from the later Silla period, 9th—10th century, show more animation. In these also there is a certain variety in expression, especially in the treatment of the drapery.

At one time the upper garment falls straight down, almost angularly, over the arms, at another it is undulating and stands away from the body after the manner of the butterfly garments so popular in later days. The present day dress of a Japanese lady, with long sleeves and “obi”, is almost recognisable in the Korean figure (Fig. 198) from the 9th or 10th century A. D.

But the figure of the Baishajya appears in contemporary art in yet another form. The next little figures (Figs. 199, 200) originate from the same or from an earlier period than those in Figs. 197, 198, i. e. from the Päktje and Silla period. There is a vast difference between Figs. 190 and 199. The first displays monumental simplicity, the second rich decoration, exemplified in a crown, a neck ornament and a long robe. The upper part of the body is almost uncovered; the waist narrow; the upper garment reduced to a thin, narrow strip, falling sinuously round the shoulders or over the arms, and crossing above the knees in delicately conventionalized loops. It is possible to follow this motive and its development in a continuous series; it will be dealt with again later on.

It should be noted that all these differences of form occur at very nearly the same period of development; and that there is an interval of not much more than 50 years between the Horiuji Yakushi of 693 A. D.; the Yaksa; and the little gilded bronze figures from Söul.

The differences lie in the individual artist's conception of the person and functions of the Baishajya and in the enthusiasm of the period for Buddhism—an enthusiasm which never wearied of trying to depict again and again different Buddhas and Bodhisattvas. Had it been a case of only one master and one country, development would at the time hardly have been so expansive; actually, India, China, Korea, and Japan all took a hand in the work, and each nation gave of its best.

Differences in style are often obliterated, so that it is difficult to assign any particular figure to a definite country or epoch; but it can be said in general, that it was Korea which played an outstanding part in the practice of art in those days.

The works to-day available for public admiration are among the grandest to be found in the art of the Far East. It is certainly incorrect to ascribe all productions of that time simply to China, on the ground that, apart from India, the chief impulse originated from her. There was in any case a lively interchange of intercourse between different nations. According to historically documented tradition, Buddhist pilgrims from Korea reached India in 638 and 650 A. D.; on the first occasion by land through Tibet; on the second by sea, by way of Java and Sumatra (Baumgartner, *Geschichte der Weltliteratur* II, 552). Reciprocal influence was therefore undoubtedly present, but Koreans were sufficiently independent to give their works the impress of a special stamp.

Chapter 4

KWANNON

The Kwannon really belongs to the Bodhisattvas, but in the course of time so many new conceptions have been added to it that it is as well to give it a special position. In later times the figure was generally treated as a goddess, and both in China and Japan representations of a mother and child occur; but in Korea no single example of this presentment is known down to the present day. The reason may be that from the end of the 14th century Buddhism in Korea was so down-trodden that there was no longer any question of any real development of its art. All the more important representations of Buddhas or Bodhisattvas can be referred to Silla, Päktje, and Koryö, i. e. to the period between about 500--1400 A. D.

1. General form

One of the oldest Kwannon figures from Silla, dating from before 630 A. D. (Fig. 201) is chiefly of historical interest; from the anatomical and artistic standpoint it leaves much to be desired. It is, however, just possible that it was entirely by chance that such a creation, produced as it was in an amateur spirit and by an unskilled hand, ever survived.

A more than life-size, classical, wooden Kwannon (Fig. 203) from the Horiuji Yumedono at Nara in Japan was, according to tradition, fabricated by a Korean bonze abroad about 730 A. D. The expression of the face, carriage of the hands, and harmonious interplay of forms disclose artistic genius. The drapery of the robe is still more in evidence; the outer garment shows an affinity to that in Fig. 198, but is much less clinging and more harmoniously rounded off; the whole figure makes a pleasing impression. In accordance with the deeper spirit of the

Kwannon, it has laid aside the stiff, unapproachable character of so many Budhas and has a friendly smile for the spectator.

A Kwannon (Fig. 205) from the Päkŧje period, now in the Kyoto museum, is, perhaps, a little older but is adorned likewise with a sheet-iron crown; some idea of its majesty is given in the illustration. Many of its lines are as if chiselled; nose and mouth are almost angular, but these singularities disappear in the image as a whole.

A Kwannon (Figs. 202, 204) made by an artist from Kudara (Päkŧje) in the year 654 A. D., is a splendid statue. It is the first link in a long chain of works of art of the Suiko period, illustrative of the active material method of dealing with the problem of the human figure.

"Instead of being wrung from without by chisel and knife out of a block of stone, the body seems to take shape from within by means of bulk endued with an automatic power of expression. The carriage of the upper part of the body reproduces a single moment in the process of breathing; the breath is held at its culminating point; and the figure persists in breathless exertion of strength. The power which organises the phenomenon of likeness is transferred to the body, and functions from within to without. In accordance therewith the drapery gets a fundamentally new signification. It is no longer the drapery which affects the body, compressing it or showing it off; it is the body which affects the drapery; it loses its independence, its compact and neutral bulkiness, turns into stuff, into clinging folds, becomes plastic. The feet remain bare; they carry well and truly the straight pillar-like legs, against which the drapery hangs like a veil, as if sucked in by the shape of the body... The sensually decorative lust and passion finds an outlet in the almost over-rich subsidiary ornament. There is none of the old kind of adornment . . . none of the dignity, grace, and humility with which the old figures bore their richly animated finery, wherein interior effect was never diverted to outside channels; in this case, ornament is a representation, a guarantee of external strength, the witness to a richer human greatness; it connotes the aesthetic pleasure of the sensualist, the virtuosity of artistic productiveness, the emotion due to possession" (With, l. c., pp. 75, 76).

This criticism may in certain details be too sentimental, but is on the whole correct. Compared with the serious architectonic forms of earlier masters, who had a plain preference for formulas and the canon, the method in this and similar works follows visibly a living, sentient model (cp. Fig. 222).

There is a nice wooden statuette from the beginning of the 7th century in the municipal-museum at Cologne¹. The slim figure and symmetrical folds of the drapery show affinity to the above-mentioned images.

¹ Cp. *Orientalisches Archiv* I, pp. 149—158.

The line of development is carried straight on in Figs. 206—208, which all belong to the Silla period. Fig. 206 has affinity with the Yaksas aforementioned (Figs. 199 and 202). The crossed arrangement of the scarf thrown over the arms begins to appear in Fig. 207. Hereafter this motive increases in popularity, and finally appears in Fig. 209 adorned with clasps and flowers. The waist is narrower, the body, especially in later periods, often slightly restless, and figures are extant which are not dissimilar to European baroque and rococo statues.

A fresh motive appears in Fig. 210: one scarf falls in a wide sweep over the shoulders, a second drops down over the arm and runs parallel to the first along the middle region of the body. In addition a sash, as in Fig. 206, runs down from both shoulder-blades, and crosses in the middle of the picture to finish below the knees or on the feet.

In caves No. 13 and 17 at Lungmen in China, (Shina, Bukkyo shiseki II, 79, 100 etc.) this crossed arrangement of the scarf occurs, but it is fastened with a ring.

A Kwannon (Fig. 211), richly ornamented in Tibetan fashion, has survived from the end of the Koryŏ period. The life-size gilded wooden figure with broad chest, and comparatively plump countenance — the crown on the hair has been lost — suggests at once a later date of origin.

Another figure, a Bodhisattva (Fig. 225) likewise in the Prince I Museum in Sŏul, is similar, and only differs in the pose of the hands.

A new type of Kwannon is illustrated in Figs. 212—214. The figure is seated with the right leg drawn up and the left touching the floor. It is possible in the three illustrations to see plainly the alteration, progress or deterioration, in Buddhist art. Fig. 214 belongs to the early, Fig. 212 to the later Koryŏ period; Fig. 213 to the beginning of the I dynasty. Even in the first figure it is no longer possible to find that classical beauty of facial expression which characterised faces fashioned after the strict rules of the canon. Crown and waving hair; earrings and bracelets; breast ornaments and pendants on the dress are necessary to keep up the illusion. Secession from the early austerity of Buddhism and enrolment in the ranks of the moderns comes out in Fig. 212 in the benevolent expression of the plump visage, in the protuberance of the breasts, in the natural carriage of the arms, and even in the position of the legs. The Kwannon of Fig. 213 has ended by turning into an elegant society lady.

2. *The Kwannon of the Thousand Arms*

The motive of the many-armed Kwannon is by no means as popular in Korea as in China and Japan. Frequent repetition of it, as for instance in the 33-kan temple in Kyoto, with its 1000 life-size, many-armed Kwannons, all alike and all in execrable taste, would not have been in keeping with the Korean preference

for the more simple. The author has come across but few many-armed Kwannon in Korea: one in the Tjunghŭng bonzery near Sŏul, and one in Chuntju. Artistically the figure in Fig. 216 is not worth much; it dates from the last century but one or the last century.

3. *The Eleven-headed Kwannon*

The eleven-headed Kwannon likewise is not portrayed very often in Korea. The heads are regularly grouped together in the hair-coil. A remarkable arrangement is found in the head of an old Kwannon (Fig. 218) from the beginning of the 7th century A. D., discovered in Tjellato. A striving after symmetrical configuration predominates in all these figures.

✓ The eleven-headed Kwannon (Fig. 217) on the posterior wall of the Sŏk-kul-am (cp. chapter 9), a masterpiece dating from the year 652 A. D., is a glorious figure which makes up for a hundred others. The lofty stature and noble features; the marvellous play of scarves and pendants; the grace in the carriage of the arms and legs; the harmoniously continued contours, which begin with the oval of the head and the rings on neck and breast and continue right down to the lotus flower and the outer scarf of the upper garment, charmingly interrupted by the vertically falling folds and knots; all these, added to delicately calculated proportions, help to give some idea of the high artistic talent of the masters of that epoch and also of their intimate connection with those of Yakushiji.

It is this talent which accounts for the fact that the creators of these works of art were sought out as teachers for the neighbouring people of Japan. For centuries Buddhist art hardly progressed beyond pure imitation of these old sculptures.

4. *Nyoirin-Kwannon*

Omitting the other less frequent forms of the Kwannon, that under notice is the Yo-i-ryun Kwan-se-ŭm, better known under the Japanese name of "Nyoirin-Kwannon" or "Kwannon that turns the wheel of the Law or that contemplates the Law".

A unique seated Kwannon (Fig. 215) has survived from the period of the Three Kingdoms, that is from the end of the 5th and beginning of the 6th century A. D. The right leg is drawn up and rests on the thigh of the left; the right hand touches the chin; the elbow rests on the right thigh. The left hand hangs down, grasping the right ankle. The upper part of the body is practically nude. The draping of the robe is exceedingly simple; it covers the lower part of the body, and at the same time, restrainedly folded, the pedestal.

Certain lines of this drapery suggest the art of the Wei period, but at the same time represent the transition to the richer conventionalized work in the

sculptures of the Horiuji. (Cp. With, l. c., pp. 36, 37, 80, 81, 110, 115, and especially, 124—128; Figs. 176ff. bear an entirely different stamp.)

Another Nyoirin-Kwannon from Päkŭtje, with angular, archaic forms, is in the Prince I Museum in Söul. It appears to be slightly older than that in Fig. 215 and approximates more nearly to our modern works of art, but is poorer in aesthetic content¹.

A pretty wooden figure, illustrated in *Orientalisches Archiv*. I. 1911—12, pp. 149—158, some 80 cm. high and dating from about the 7th century A. D., stands in the Museum of Far Eastern Art, Cologne and is one of the precious treasures of that richly endowed collection.

There is no necessity to compare later sculptures, which occur in various places, with the expressive figures of the earliest period. The impression is ever present that during the first centuries of ardent belief in Buddhism Far Eastern art produced its most masterly creations.

Another popular presentment of the Nyoirin-Kwannon is an upright figure holding a bowl or a fruit. (Cp. chapter 4; also Figs. 203, 209.)

Chapter 5 BODHISATTVAS

Besides the Kwannon, to which a special chapter has been devoted, two forms of the various Bodhisattvas arouse special interest. (1) The coming (Maitreya) Buddha, in Korean: Mirŭk-Posal, in Japanese: Mireki-Bosats'. (2) The Kamno-Posal, in Japanese: Kanro-Bosats'.

1. *Maitreya*

The coming Buddha was, comparatively speaking, much venerated in Korea. His image, often of considerable dimensions, stands hewn in stone in many mountain ravines and temples. The people like to see him painted white, and the expression "Päk-pul-sang" or "White Buddha" has become established in popular parlance side by side with the proper Korean appellation of "Mirŭk".

White reliefs are found North and East of Söul, and were formerly popular objects of excursion for Europeans. A very low relief of the kind, 9 m. high, dating from the 14th century (Fig. 219) occurs near the bonzery of Söntosa on the Pukhan. A still older one, 20 m. high and 12 m. broad (Fig. 220) designated by Adolf Fischer and Münsterberg (*Chinesische Kunstgeschichte* I. 333, Fig. 93) as Mañjuśri, is in the Diamond Mountains. In spite of the shal-

¹ Illustrated in *Chosen Tokuho taikwan*, p. 1. Tokyo 1909.

lowness of the relief this Maitreya can scarcely have originated before the 15th or 16th century the broad head and haphazard lines both point to this.

Another remarkable Maitreya, dating from the second half of the 10th century, stands near Nonsan (Kwontöksa). It is an enormous stone figure, about 20 m. high, with long oval visage, and is covered by a flat slab with little pendent bells (Fig. 139). It is itself destitute of inscriptions; but an inscription on the reverse of the gloriole of a Maitreya illustrated in Fig. 221 assigns this latter to the 19th year of the reign of King Sŭng-tök of Silla (720 A. D.). It comes from the neighbourhood of Kyöngtju and is now in the Government Museum at Söul. The figure is somewhat stiff and the arms a little too long; otherwise this, and the image of the Amida (Fig. 183) on its right, with their supple, well-harmonised forms and restful Gandhāra drapery, produce a pleasing impression. Without the inscription, it would be impossible to determine from the form alone that the image in question is a Maitreya.

A lightly gilded bronze Maitreya (Fig. 223) of moderate size, now in the Government Museum at Söul, is a splendid figure, and few such have survived from ancient times. These forms are eloquent of deep repose, grace, and detachment from the world. The face (Fig. 222) with its somewhat angular lines, does certainly not suggest the highly educated perfection of form found in other statues some decades later, but a suggestion of inwardness, of unruffled composure lies over the whole; it is a classical production in every sense of the word, and genuinely Korean. Stimulated and influenced by the Buddhist art of China of the 5th and 6th century A. D., it is, both in facial expression and drapery and in its whole conception, fresher and more uncommon than any similar work to be found in China. The full extent of the dreamy character of the work is brought out in Fig. 222. In many respects it recalls the Kwannon of Fig. 215, though less trouble has been taken to evolve an individual type of hand and the whole smacks more of the archaic style.

2. *Kamno-Posal or Kanro-Bosats'*

The Kamno-Posal is not so frequently portrayed as the Maitreya, but is represented by some images of the greatest artistic value. A majestic wooden statue (Fig. 226), more than life-size and lightly tinted in colour, which was found in the monastery of the Horiuji, and is now in the Museum at Nara in Japan, is, according to tradition and in style, of Korean (Päktje) workmanship¹.

The author has seen thousands of Buddhist sculptures, but can recall no Buddhist work throughout the Far East calculated to leave a deeper impression on the spectator. The tall attenuated figure, such as only the dawn of a nation's

¹ There is an exact copy in the Ethnological Museum in Berlin (Far Eastern section).

classical art could conceive, exhibits a sublimity and nobleness scarcely to be surpassed by any other work in the Far East. "Sun and moon and all the stars are his incarnations, and his supernatural gift of kindness and wisdom knows no bounds" (With).

This fundamental, Buddhistic idea must have been ever before the artist's eyes. "The figure in essentials resembles a tall, slender pillar . . . The arms stand out well from the body, and hang down apart from the bulk of the figure, reaching into the air, pliant and supple as branches from the parent stem. The marvellous, undulating vitality of the surface, with gentle prominences and soft depressions instead of a stratification of plane areas, corresponds to the rich, almost so to speak plant-like, displacements in mass and contour. Extension into unoccupied space takes the place of that restraint inseparable from reliefs. Pedestal, nimbus, and arms stretch exuberantly out, the pedestal on all sides, the arms towards the spectator, the nimbus to the sky; there is no longer condensation into a solid block but rhythmic animation. Frontality is preserved".

"A storied rhythm takes the place of unbending logic; growth — one part sprouting from the other — replaces building — stone piled on stone. The celestial spirit's temperament and greatness has come down with all its fascination into the neighbourhood of mankind; austere reverie and gentle earnestness have soared to the heights of the supernaturally monumental. The play of the beautiful hands is full of breathless repose; the body, dissociated from all heaviness, like nothing but a shadow or a quietly burning flame. Distance is mitigated by the clarity of celestial certitude and steeped in a mood of unuttered sorrowfulness and gentle benevolence" (With, l. c., p. 55; cp. Figs. l. c. 38—42). This criticism by one of the greatest connoisseurs of Far Eastern sculpture shows how deeply this silent spectator was impressed by this Päktje master's work; and the same is the case with almost every visitor to the Nara Museum.

By many the figure is considered to be a Kwannon, by others a Kokuzo or celestial lady; but in view of the bottle of amṛita or nectar in the left hand, Amṛito-Bodhisattva would appear to be the proper designation of this magnificent statue.

In comparison with the figure just described, other statues (e. g. Fig. 224) must, in spite of more animated and free expression and a taking play of contours, be relegated to the back-ground.

3. *Täsetji-Posal (Mahasthama-prapta)*

The masterly figure of the Setji-Posal, Japanese: Seishi-Bosats', in the Horiuji-temple, originating from the middle of the 8th century should be mentioned

here. The artist is unknown; many lines are suggestive of Korean art, but it is possible that the work was executed by Japanese craftsmen.

To what extent the presentment of the Mahasthama-prapta can be altered and how decorative a figure can be made of it, is shown in Fig. 225 from the Prince I Museum in Söul. In the Buddhist pantheon Tāsetji-bodhisattva is a companion figure to the Amida-Buddha. The image under consideration has a certain resemblance to the Kwannon (Fig. 211) and dates from the 14th century.

Chapter 6

GROUPS

In Buddhist temples the statue of Buddha stands only in the rarest cases alone; as a rule, the principal figure has a companion figure on each side. The expression "Trinity", however, is not on that account appropriate, because the companion figures represent at most Bodhisattvas, i. e. deities subordinate to Buddha, whereas the expression "Trinity" presupposes that the persons are of equal rank.

The most popular groups are the four following:

Left	Centre	Right
1. Kāla (Kara-Posal)	<i>Vairocana</i>	Maitreya (cp. Fig. 230) (Mirük-Posal)
2. Samantabhadra (Po-hyön-Posal)	<i>Śakya</i>	Mañjuśrī (Fig. 231) (Mutjusa-Posal)
3. Mahasthama-prapta (Tāsetji-Posal)	<i>Amida</i>	Avalokitesvara (Kwannon) (Fig. 228)
4. Surya (Il-kwang)	<i>Baishajya</i>	Candra (Wol-kwang) (Fig. 229)

A consideration of these groups discloses certain statues worth attention. The powerful back-ground (Fig. 230), with its rich decoration, successfully reconciles the conflicting elements of the central figure with its architectonically triangular structure, and of the two elegant stone figures which stand one on each side of it. The piece is known to be by Kurats'-kuri Tori, or the Korean "saddle-maker" Tori, and dates from the year 623 A.D. Tori is the Korean name for "tol", "sok" or stone, onomatopoeically transliterated into Nito script with Chinese characters. If the development of Buddhist art, beginning with the Wei period, is traced through Korea and Japan, it will be seen what a vast influence was exerted by this, the first work of Korean artists on Japanese soil. A series of statues, all suggested and influenced by this work in the Horiuji, may be rightly classed under the

heading "Tori style"; but it is not fair, either in Japan or on the continent, to draw a sharp line of demarcation between this and the "Korean style" (With), because both styles are equally Korean and date from nearly the same period. In this connection, it is understandable that the measure of artistic activity was not quite identical in Silla and Päkŭtje; and that the ability of the executant masters and the turn of their imagination were, when it was a question of original works and not of pieces manufactured to order, in no single case the same. A group of three Buddhist reliefs in the Diamond Mountains, from the beginning of the Koryŏ epoch, executed by Nanong, "the lazy old man", is shown in Fig. 227.

A stone Amida group of the Silla period, in the neighbourhood of the Kul-pul-sa in northern Kyŏngsangto in Korea, is reproduced in Fig. 228. The principal figure of the Amida of more than life-size is carved out of one piece of rock, with a head put on afterwards; the two small companion figures stand a little in front. The drapery in all three statues has a pleasing effect, though the folds run too much in parallel lines, and the Bodhisattva's hands come out rather too big; otherwise the proportions are good. The figures show an affinity to those in the Yün-kang and Lung-men caves in China, but are throughout more vigorous. A bronze shrine of 596 A. D. (Silla) in the Sŏul Museum with two Bodhisattvas and three Buddhas in relief is more valuable.

An engaging Yakushi group (Fig. 229) is found again in the Yakushiji in Japan. The figures were, according to ancient tradition, executed by Korean artists from Kudara (Päkŭtje) in the year 697 A.D. The two companion-figures display easy mobility and natural embodiment; they are Il-kwang- and Wol-kwang-Posal, in Japanese: Nikko-Bosats' and Gakko-Bosats', in Sanskrit: Surya-prabha or "Sunshine" and Candra-prabha or "Moonshine". In this case, more than in earlier presentments, "the difference between Buddha and Bodhisattva, nonentity and entity, godhead and human happenings, is put on a par with that between repose and motion" (With, l. c., p. 81).

The companion figures were introduced as intermediary and active personalities in contradistinction to the inactive Buddha, sunk in absolute repose. "The legs, so far from being mere disjointed supports, carrying a frontal upper part, are separated in powerful mobility, as limbs intended for stance and function. Haunches, shoulders, head, and arms come into line with the natural play of the trunk; the whole movement is a triumph of masterly balance, giving a striking intensity of pose which never degenerates into unrest" (With, l. c., p. 79).

A delicately worked little domestic altar (Fig. 232) from the end of the Silla period, with figures of the I dynasty or of later date, is in the Prince I Museum.

Three groups in juxtaposition (Fig. 231) in the Sŏk-wang-sa near Wonsan in Korea, all show Śākya in the centre, Amida on the left of the spectator and Roshana-

Buddha on the right, each with two companion figures. The arrangement, as such, is on the grand scale; the decoration of the temple rich throughout; but the wooden figures of the nine Buddhas and Bodhisattvas are more or less wanting in character, and give no indication of fresh sculptural ability. The Buddhism of the 14th and 15th centuries had in fact already lost its old religious thoughtfulness; the present was being nourished on the past, and was no longer capable of animating the dead body of Buddhism with the breath of life.

Chapter 7

BUDDHIST SPIRITS

To trace all the subordinate Buddhist deities, angels and demons, judges and disciples, would be an interesting task, but only the most necessary and important can be treated of here.

A statue of one of the four celestial warders (Fig. 233) from the Horiuji temple was executed likewise by Master Tori in the year 632 A. D. It is remarkable for its monumental, vigorous, almost architectonic structure, and for its conventionalization, which is not wasted on isolated and petty details, but extends to the whole statue. (Cp. also the illustrations in *With*, l. c. Pls. 45—53.)

In the portrayal of these celestial warders imagination had free play, and the artist could allow his talents to function without restraint. An example of this is seen in Fig. 235, a relief of a Samunchön (Japanese: Tamonten), holding a pagoda; it dates from about the 8th century and was originally on the city wall of Kyōngtju; it is now in the Government Museum of that city. In vitality it is infinitely superior to the warders in Fig. 233; serpents are coiled round the head and arm and the playful pose of the body lends a lively, engaging touch to the whole figure. It is reminiscent, especially in its drapery, of certain statues in China, and also of the art of the Sök-kul-am. Later art, as exemplified for instance in the celestial warders in the Sök-wang-sa near Wonsan, dating from the beginning of the 15th century A. D., has fallen appreciably below the earlier high level.

Fig. 236 depicts partly insignificant figures, partly hideous grotesques with bulging, squinting eyes, etc., such as are now met with in hundreds in China, Korea, and Japan¹.

¹ The Lokapāla or Guardians of the World, called in the Mahayana "Kings of Heaven", are often arranged according to the four points of the compass, and their faces painted blue, red, white and black.

A naive but pretty relief, from the middle of the 11th century (Fig. 237) in the Hyön-hoa-sa pagoda near Käsöng, should not be overlooked in this connection. Śakya sits in the centre, enthroned under the Bodhi tree. On each side are two Bodhisattvas in the female costume of the period; outside are the four celestial warders dressed as pilgrims; and in the foreground either two bonzes or the founders of the pagoda (cp. Fig. 254); all the figures have glorioles. The grouping is clever, and the figures, of their kind little masterpieces (cp. Fig. 92).

One of the ten Judgment Kings — Sip-wang — is reproduced by Archabbot Dr. Weber, O. S. B. in his book on *Travel in Korea: Im Land der Morgenstille*, pp. 213, 384.

The Lohan or Nahan, often 10 or 16, more rarely 500 large or small figures, are as a rule treated as much as possible individually, as in the monastery of Tjangansa in the Diamond Mountains. The interior of a Lohan temple is shown in Fig. 238. Examples of greater artistic importance will be discussed in the next chapter. The dainty angels, playing music, on the baldachin of the Śakya group of the Horiuji Kondō, executed in 632 A. D. by Master Tori, should not be overlooked (Illustrations in *With*, l. c., pp. 10—12).

The back-ground of Buddhist altars is generally decorated with a painting of the Buddha himself. The altar is in exceptional cases richly carved; one such dating from the eighteenth century, is shown in Fig. 239 (Cp. N. Weber, l. c., p. 96).

One of the oldest glorioles, 12¹/₂ cm. high, cast in bronze and probably not later than the 6th century A. D. — Päkŭtje — is shown in Fig. 234. The workmanship is still clumsy, but it is possible to recognise certain characteristic lines of the later period.

A remarkable stone slab (Pä-tjoa-sök) in low relief occurs in the temple of Thongtosa in southern Kyüŋsang, where Queen Söntökwang is said to have prayed in the 7th century A. D.

Chapter 8

CAVE OF THE SÖK-KUL-AM

The Cave of the Sök-kul-am near Kyöngtju, is without exaggeration one of the most remarkable and interesting monuments of art and civilisation in the Far East. Its architectural features have been already discussed in Part I, chapter 9; its sculptures and their arrangement are dealt with here. ✓

Throughout the Far East, up to the present day, no cave and no temple has been discovered in which the arrangement of the figures has reached such a high level of unity and completeness. When the author visited the place in the autumn

of 1913, shortly after the discovery of the cave by the Japanese, it was necessary to climb over scree up a steep and difficult path to get into it. The cupola had half fallen in; grass and weeds were growing between the different granite slabs with their curious figures; and it was astonishing that in spite of wind and weather the cave was in comparatively good condition. Since then, the Japanese Government has with commendable foresight had the rock temple restored, an achievement which merits laudatory and thankful acknowledgment.

The whole of the statuary available is illustrated in the "*Ost-asiatische Zeitschrift*" for 1918/19¹. Owing to want of space only a characteristic selection is reproduced in Figs. 79—81, 178—179, 217, 240—247.

No inscription in the place itself gives any clue to the date

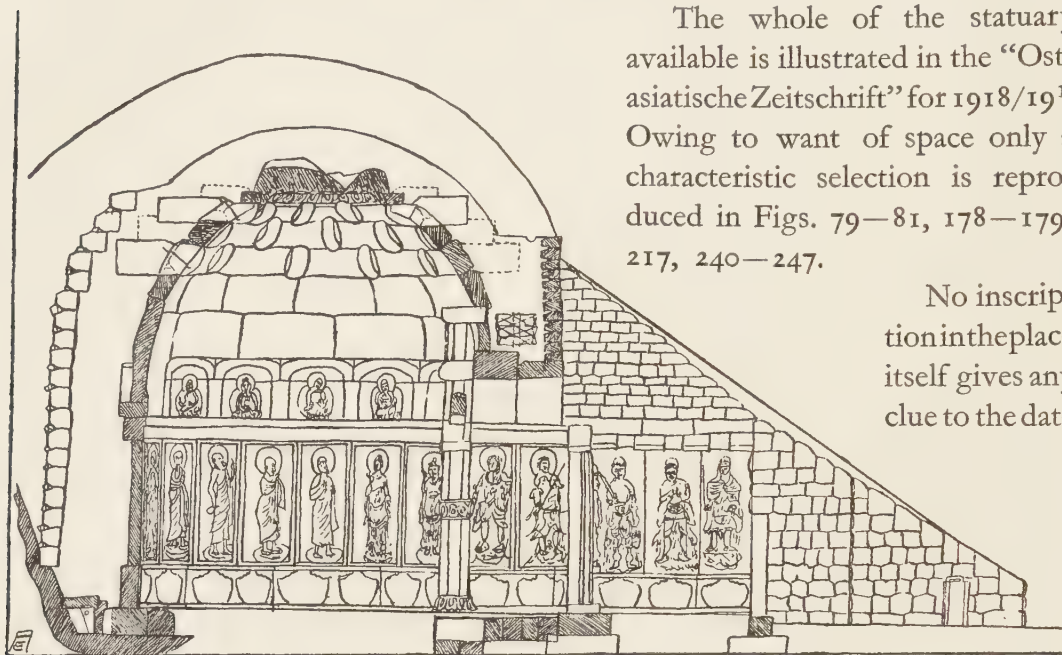


Fig. 240. Elevation of the cave of the Sök-kul-am near Kyöngtju.

of origin; but in an old history of the kingdom of Silla, and in the chronicles of the Buddhist monastery of Pulkuksa, a notification has been luckily found to the effect, that in the tenth year of the reign of King Kyöngtökwang, a temple, known as the Sök-pul-sa or "Temple of the Rock-Buddha" was built near Kyöngtju. There is hardly any reasonable doubt that this temple and the Sök-kul-am or "Temple of the Rock-cave" now under consideration are one and the same, in which case the work would date from the year 752 A.D.

The distribution and arrangement of the 27 reliefs, each 1.92 m. high, can be seen in Figs. 240, 241 in the text. The entrance to the cave is preceded by an uncovered passage, over 5 m. in length, the front part of which is lined by a simple casing of square blocks of granite, piled one above the other without mortar. Then follow stone slabs let in to the wall, three on each side; the first

¹ Edited by Prof. *Otto Kümmel*, *W. Cohn*, and Prof. *Hänisch*, Berlin.

two (Nos. 1—2, 26 to 27) represent four knights, protectors of Buddhism; they are followed by two Inwang, Dvarapala or Indian deities (Nos. 3 and 25) not dissimilar in configuration to the four knights.

Next, facing the entrance, stand the two Vajrayaksa or Templewarders (Nos. 4 and 24) grim warriors intended to frighten away all evil foes. On each side of the actual entrance appear the four Kings of Heaven or Vesurabana, (Nos. 5, 6, and 22, 23). Two remarkable columns, supports to a binding-vault, give entrance to the rotunda with the colossal stone statue of Śakya-Buddha (Figs. 178—179). Round this principal figure 15 more granite slabs with reliefs are let into the wall as follows: next the entrance, two on each side, four Bodhisattvas (Nos. 7, 8, and 20, 21). They are almost certainly Śakya's usual companions, Mañjuśrī or Muntju-Posal¹, and

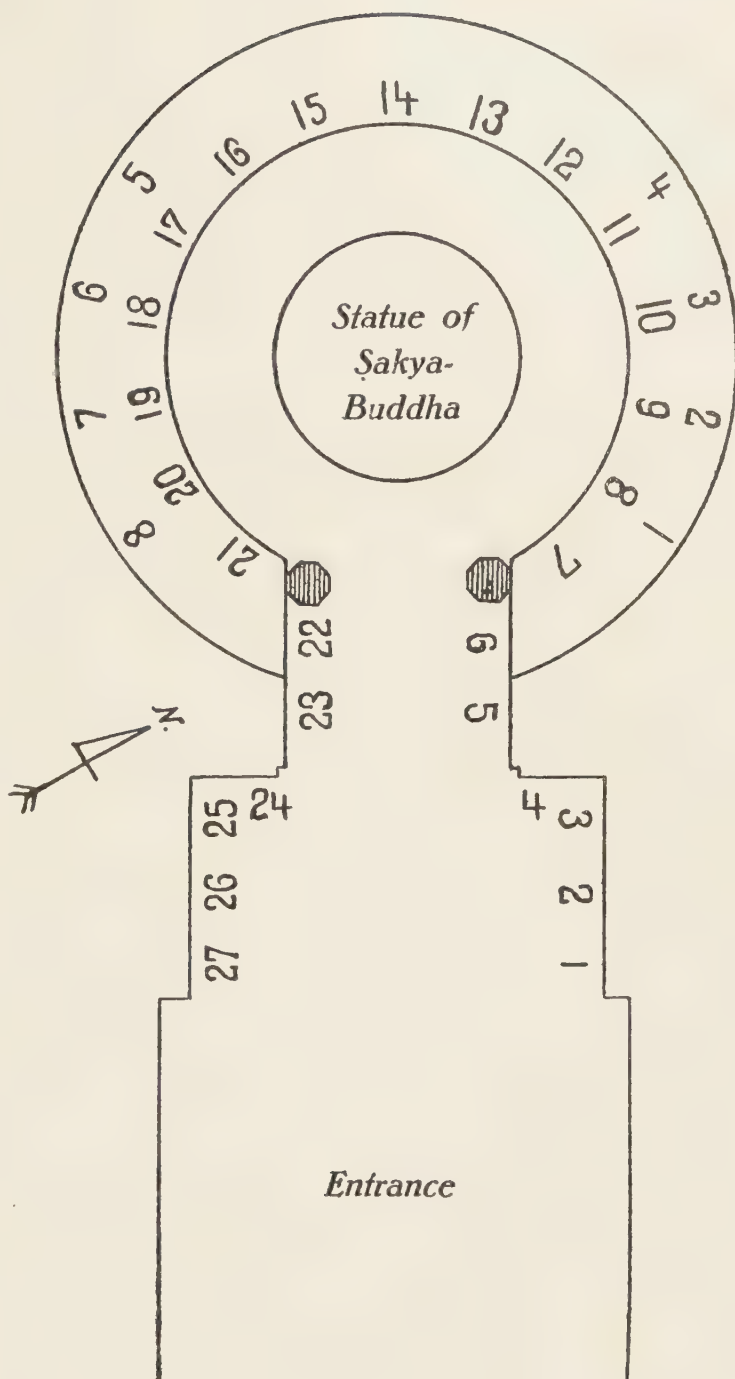


Fig. 241. Ground-plan of the arrangement of the figures in the cave of the Sök-kul-am near Kyöngtju.

¹ Muntju is an abbreviation for Muntjusari.

Samantabhadra or Pohyŏn-Posal; and Amida's companions, Avalokitesvara, Kwannon or Kwan-seŏm-Posal, and Mahasthama-prapta or T'asetji-Posal¹. Then follow, on each side, five Arhats, Nahan or disciples of Buddha (Nos. 9—13, and 15—19); and the series is terminated on the back-ground by the splendid eleven-headed figure of the Kwannon (No. 14) which has been already described (Fig. 217).

The figures in the cave are, accordingly, as follows:

Entrance		
Left		Right
2	Knights	2
1	Indian deity	1
1	Doorkeeper	1
2	Kings of Heaven	2
2	Bodhisattvas	2
5	Arhats	5
	Śakya-Buddha	
	Kwannon	

In addition, there are found in the cave, in niches above the reliefs of the Arhats and Bodhisattvas, eight smaller seated figures of Buddhas and Bodhisattvas.

It would be well worth while to discuss the detail of each individual relief² and statue; to study the special type of head in the figures 1—3, 9—13, 15—19, 25—27; to trace the treatment of the drapery and of the cloaks and trousers, and the natural carriage of arms and legs in each single case; and finally to appreciate the effort made by Korean artists to reproduce the special characteristics of proper rank — in the case of the outside figures, the bearing of warrior or knight; on the sculptures inside, i. e. the Arhats, the humble, subservient attitude of the poor disciples of Buddha.

What a splendid figure is that of the knight on the right of Fig. 242 (No. 26)! Though facing the spectator, the head is turned slightly on one side; the feet are somewhat far apart; the draping of the coat of mail and warrior's cloak is half conventional, half realistic; the hands are expressively raised. What animation is expressed by the doorkeeper (Fig. 244) without degenerating into the unbridled grotesqueness of later periods! How tranquilly victorious is the aspect of the four Kings of Heaven (Fig. 243) so marvellously expressive in play of features and pose, and whose gaiters and sandals are such as are still worn in

¹ Cp. *The Far East*, 1922, pp. 306 ff.

² The individual granite slabs are 1.90 m. high.

Japan! After these comes, in the matter of drapery, an harmonious transition to the Bodhisattvas, with their graceful unaffected poses and elegant robes (Figs. 245, 247); and in conclusion appears, the monumental simplicity of the penitents and hermits (Fig. 246), recognisable as foreigners by their expression of face, beaked nose — due possibly to Jewish influence — attitude and foot-gear¹.

Astonishment gives rise to the question: whence did Korea derive this artistry and what master of craft was her teacher? In Lung-men (cp. Fig. 258 in Chavannes, *Miss. arch.*) China can undoubtedly show a counterpart to the “ponderous animation of the two muscular, wrestler-like temple-warders” (Cohn); as also to the Kings of Heaven (Fig. in Shina, *Bukkyo-shiseki*, II. 84). The Bodhisattvas have counterparts in certain figures in cave XIV at Lung-men (Fig. in Shina l. c. II. 77); at Pao-ching-ssü in Hsi-an-fu, and in the Lung-men Shi-k’u-ssü (Fig. in Shina, l. c. II. 103). The Arhats are recalled by the reliefs of Hui-shan-ssü in Sung-Shan (Shina l. c. II. 146) and in cave XIII at Yü-kang in Northern Wei; the Buddha, and the smaller figures in the niches of the Sök-kul-am, by statues in the Tafu-ssü in Shantung. (Figs. in Shina, l. c. I. 111.)

But all the examples adduced are not sufficient to account either for the ground-plan and structure of the cave or for the grouping of the figures; for the uncommon anatomical perfection of the limbs and the soft and clinging drapery; for the sometimes tender, sometimes ascetically care-worn individual faces and ceremonially earnest bearing; in short, for the monumental character of the art of the whole rock-temple. There is every justification for W. Cohn’s verdict, that “sculpture of such artistic importance has in China never yet been discovered” (*Ostasiatische Zeitschrift* 1921, p. 172)². ✓

In addition, works of similar artistic merit were designed by Koreans in Japan about the same time or earlier. There is, therefore, full justification for assigning to the Koreans of that date a high aptitude for art; a refined, aesthetic taste; a sense of symmetry and classical repose, and considerable precision in materialising their ideals.

Chapter 9

SUMMARY

At first sight it may be a matter of surprise that in the part of this work dealing with Buddhist sculpture so much has been taken from Japanese art; but design-

¹ Cp. the illustrations in the *Ostasiatische Zeitschrift* 1921, pp. 164—166. Fig. 246 of this work is taken from the model in plaster of Paris, true to life, in the Museum of the General Government at Söul. Cp. Melchers, *China*, vol. 2. Hagen 1922.

² The Buddhist caves of Japan or Kyushu (Kyoto, Reports of the Royal University, 1916 vol. 6) are of considerably later date and have no bearing on the present case.

edly only such works of art have been noticed as have been long classed by the Japanese as Korean; and which, originating from Silla, Kudara (Päktje) or Kokuryō, bear throughout a Korean stamp and have been recognized as Korean even by Japanese connoisseurs.

From the rich treasures found scattered about in the Nara Museum and Imperial treasure-chamber, the latter now difficult of access, and in Buddhist temples in that neighbourhood, as well as in the museums of Kyoto and Tokyo (Ueno), in the collections of the Imperial Universities of Tokyo and Kyoto, and in private ownership, choice has been made only of those works which most obviously mark the development of Korean style and bear the stamp of Korean art¹.

The perfect form of the majority of Buddha-heads involuntarily call to mind Grecian classical art and Gandhāra. The heads are shown as a rule in full face; the features vary from round to rather long oval; the Mongoloid eyes are generally closed; the eyebrows at times highly elevated, at times in their natural position. Nose, mouth, and eyes are executed frequently in sharp line; the chin is invariably round; the ears, in accordance with tradition, elongated. The treatment of the drapery varies, with an obvious preference for the old traditional Gandhara form. The posture of the hands is natural; only in isolated presentments of more ancient date are the fingers curiously spread out. (Cp. Figs. 246, 288 with *Le Coq, Auf Hellas Spuren*, Pl. 40. etc.)

Most Buddhist bronzes are stamped as Korean by the fact of their having an opening in the back and being hollow inside, but the author has come across isolated exceptions.

✓ On the basis of the whole body of material available, the question as to what is the characteristic of Korean Buddhist sculpture can be answered succinctly as follows: Korea adopted the classical style of Gandhāra and China and developed it by her own creative faculty. But whereas in the two latter countries repose and symmetry soon disappeared, or were choked by a too great exuberance of form, in Korea the classical mode of expression survived in ever increasing purity for centuries. The position which the little state of Hellas held in very early times among the states of the Mediterranean littoral was a thousand years later held in the Far East by the politically almost negligible state of Korea. It was a highland country, the home at once of refined taste, of eager activity in the field of art, and of an unconscious delight in classical and harmoniously designed forms, full of charm and grace. *Symmetry is the secret of Korean art.* The war-like temperament of Japan was the cause, as soon as she took the reins of art into her own hand, of her attempts to individualise, to personify, the

¹ The author made a study of Korean art in Japan, on a journey taken in 1926 for that special purpose.

almost impersonal style of Korea. Later Japanese artists have stamped their works with the seal of personal determination, iron will and warlike energy; among them, as from time to time in the Chinese art of the T'ang dynasty, forceful figures are found, such as in Christian art are only met with in the baroque period. Korean art is more conservative, but also less undecided. It holds throughout a middle course, wherein it may be compared with the Renaissance.

In many forms of Korean art, the old classical Greek style, as well as that of Gandhāra, is calculated to excite remark. There is no possible doubt that the civilisation of Gandhāra and its cycle of ideas, as well as that of Greece, exerted a powerful influence on the Eastern world. In Korea even to-day temples are frequently found with the inscription: "Gandhāra Temple". It is possible to penetrate into the remotest Korean mountain gorges, and there to enquire of some solitary Buddhist monk about Gandhāra (in Korean: Wolkyōng Myōngwol). He will recognize the word, and a friendly twinkle will come into his eyes. It is the echo, resonant to-day after nearly two thousand years, of earlier ideals.

The value of Korean Buddhist Pagoda art and sculpture rests on its rigid conservative adherence to the old traditional forms, such as are met with in Honan and other places. The exuberant sensuousness of many figures of Buddhist deities from India and China, especially Tibet, is entirely wanting in Korean sculpture.

The creed which time had popularised in Korea was not the original Buddhism, but a belief in "enlightenment", in a paradise to be the reward of the virtuous after this vale of tears — hence the high honour paid to the Amida-Buddha. It was a belief in a future deliverer — hence the veneration of the Maitreya. Finally, it was the longing for succour in time of need — hence the high honour paid to Yakṣa the god of medicine, and to the Kwannon.

It was this belief in higher, supramundane blessings which to a certain degree set a classical seal on Korean art; nor can we wonder that during hundreds and thousands of years of the same yearning after supramundane ideals the same method of concrete expression should again and again be almost unconsciously made manifest in it.

PART IV
PAINTING



Plate I: Costumes from the “Tomb of the Two Pillars” Kokuryō.
6th century A. D. From the Chosen Koseki Zufu, Vol. 2, Frontispiece.

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Chapter 1

GENERAL

Owing to the peculiar combination of races in Korea, the Korean nation of to-day in manners and customs, speech and writing, occupies in the Far East a position more or less apart, so that it is not incorrect to speak of a Korean civilisation. It is probable that in very early times, Indian, possibly Dravidian tribes, came up from the South to Korea, the "Land of Beautiful Mountains"; subsequently tribes from Central Asia, from what is now Kashmir, and from other districts in West Asia came in from the North; and eventually the Chinese, Manchus, and Japanese arrived.

For this reason in build, in manners and speech, in music and in art, reminiscences crop up now of one race, now of another and this diversity of influences can be traced to a certain degree in Korean painting also.

It is in Korea, in the royal tombs of Kokuryō, that are found the oldest, and perhaps the most interesting examples of ancient mural paintings that the whole East can produce. They show traces of Chinese influence, which, seeing that Korea took over from China her whole religious and even philosophical system, is not surprising; but the style and method in which these ideas have with great artistic skill been perpetuated in pictures is Korean.

Painting in Indian ink and colour, on paper and silk, on clay and porcelain, came later. The Korean liked to decorate his home and his temples with colours, inscriptions, and pictures of all kinds.

It was in painting, too, that the Buddhist cycle of ideas as a matter of course found eloquent expression. A whole series of curious ornament comes to light; even Chinese script is treated preferably as ornament. Wood-engraving also was practised in Korea from very early times; it never attained to the same importance as in Japan, but in a general survey of the history of art it must not be forgotten.

In the following pages the mural paintings in the royal tombs of Kokuryō will be dealt with in chapter 2; their decoration in chapter 3; their animal paintings in chapter 4; their representations of men and animals in chapter 5. Decoration in later Korean painting will be shortly treated of in chapter 6; writing in chapter 7; painting in Indian ink and colours in chapter 8; Buddhist painting in chapter 9; and wood-engraving in chapter 10.

Chapter 2

MURAL PAINTINGS IN THE (ROYAL) TOMBS OF THE KOKURYŌ PERIOD

This chapter deals exclusively with the ancient mural paintings in these tombs, and does not discuss their architectural features. (Cp. P. I, chap. 8.) The works of art of which it treats are unique in the whole history of art and civilisation in the Far East. No such important mural paintings have survived either in China or Japan from so early a period — the 3rd to the 6th century A.D. The oldest paintings in Japan (595 A. D.) are in any case of Korean origin. (Cp. chap. 9.)

Eight of these tombs are especially interesting; several more with unimportant paintings can be passed over. One, probably the oldest, dating from the 3rd or 4th century A.D., lies across the Yalu on the Sino-Kokuryō border of that period, and is at present, therefore, in Chinese territory. The rest lie to the west of Phyōngyang in the direction of Tjinnampho. As these tombs will be repeatedly mentioned in the following pages, a list of them is given here.

1. *Sam-sil-chong* or “Tomb of the Three Chambers”, also known as Să-yŏnhoa-chong or “New Tomb of the Lotus”; the former appellation is from the three sepulchral chambers in the interior (cp. Inset-plate H and description on p. 44), the latter from a remarkable lotus-flower motive, with which the walls of the chambers are decorated. The tomb is to-day in Chinese territory on the north side of the Yalu, not very far from the “Hero’s Tomb” (p. 42) in T’ung-gou-ch’eng, Tsi-an-hsian. On the right or north-west side of the first chamber the outlines of a wall with soldiers engaged in combat are recognisable. In the gateway and pavilion or possibly palace depicted the roof-ridge, in contradistinction to Korean buildings, is shown very highly peaked. The whole art of this region has undoubtedly been subject to strong Chinese and Mongolian influence.

2. *Sa-sin-chong* or “Tomb of the Four Spirits”, near Mă-san-li, Yong-kang-kun in Southern Phyŏnganto. In this case the figurative ornaments and conventionalized clouds are worthy of notice. The four symbolized spirits are painted in four cycles, hence the name of the tomb. Besides these, it is just possible to make out (a) a tent with some great personage inside, possibly the figure of the deceased; (b) a very elongated dragon, horses and riders; (c) a most animated picture, rather naively executed, of a hunting scene with horses, riders, hounds, and stags; and finally, only indistinctly visible, single figures, beasts, symbols, etc.

3. *Kam-sin-chong* or “Tomb of the Spirit of the Dragon”, near the last mentioned tomb but in the district of Sin-nyŏng-myŏn. It comprises several sepulchral chambers (cp. Fig. 68) and is much more richly and decoratively executed than the tomb before mentioned. Columns and arches are painted on the walls in reddish brown, with people in ancient costumes sacrificing and praying between and underneath them. The connecting stays between the walls and the vaulted roof are charmingly treated, first with a frieze of decorative line-work, and then with an apparent medley of clouds, flowers, mountains, and birds — a medley which will be found, however, to be guided by a certain pre-ordained scheme and canon.

Passing over the Han-wang-myo or “Tomb of King Han”, in the district of Kang-tong-kun, and the Sŏng-chong or “Tomb of the Stars” in the district of Yong-kang-kun, with unimportant wall-paintings, the next on the list is:

4. *Tă-chong* or “Great Tomb” of An-sŏng-tong, in the district of Tji-un-myŏn, likewise in the district of Yong-kang-kun, near Tjinampho in southern Phyŏngan.

It comprises three sepulchral chambers (cp. Fig. 71) but the vaulting, as in the “Tomb of the Stars” just mentioned, is not constructed on the model of a Chinese blast-furnace, but is truncated and closed at the top by stone slabs lying one above the other (Inset-plate H). Here again delightful motives occur,

such as fire and waves, flowers and birds; even the contours of a palace wall with trees and pavilions are still faintly visible.

5. The *Ssang-yong-chong* or "Tomb of the Two Pillars", in the neighbourhood of the last-mentioned T'a-chong, is especially interesting. (Cp. Inset-plate H; Figs. 70, and 252—254; the following chapters 3—5; and coloured-plates 1, 2, 4.)

The tent columns in the coloured-plate involuntarily call to mind the Mycenaean columns of the Treasure-house of Atreus¹. But in the Korean wall-paintings the zigzag panels are picked out in light colours, and in lieu of a capital the lines of the pillars are carried upwards and outwards in a series of steps.

The harmony and vital strength of these colours, still fresh and glorious after some 1400 years, is nothing short of wonderful. They are mostly, with the exception of ochre, mineral colours imported from China. The Koreans understood very long ago how to prepare colours from plants, but it is doubtful whether these would have remained fast on hard granite; it is on the other hand quite certain that from the earliest times they imported mineral colours from China.

This and the two following tombs may be classed by the historian of art and civilisation as among the grandest relics of antiquity. Japanese officials have repeatedly published accounts of the mural paintings found therein; copies of them have repeatedly been made, and have aroused justifiable interest not only in the Söul Museum, but also in national and art exhibitions at home and abroad; but the knowledge of the actual tombs and mural paintings is still too much confined to expert circles; indeed many travellers pass through Korea without having any idea of the existence of these works of art.

6. *Yön-hoa-chong* or "Tomb of the Lotus-Flower", at Kan-söng-ni, in the province of Kangso-kun, Ponim-myön, is not far from the above-mentioned (royal) Tombs. The decorative painting, which is still in good condition and in which the lotus motive plays a special part, is discussed again later in chapters 3—5.

7. The "Great or Royal Tomb" with two small tombs adjoining, generally known simply as the Sam-myö or "Three Tombs", is still in perfect condition. It lies near the village of U-hyön-ni, called also Sam-myö-ri, likewise west of Ph्योंgyang. Popular tradition assigns the tomb to King Yang-won, 545—559 A. D., about whom history has very little to chronicle in the field of either politics or culture; it dates from about the year 565 A. D. No inscriptions of any kind or other references occur in the chronicles of Kokuryö, but the character of the painting suggests the art of the Wei period. The tomb is probably of later date than those mentioned in paragraphs 2—4.

¹ Cp. F. Winter, *Kunstgeschichte in Bildern*, I. 3, p. 80. Leipzig (Kröner).

Some idea of the character of the mural painting of the period may be obtained from a detailed description of this tomb, which from the standpoint of the historian of art is extremely interesting.

A comparatively narrow chamber, 3m. \times 3m. = 9 sqm., is entered first. It is dark, except for a gleam of sunlight which percolates through the doorway in insufficient quantity to allow of distinguishing anything. A candle lights up the chamber; the eye soon gets accustomed to the mysterious darkness and begins to descry wonderingly a mass of pictures and colours of enchanting effect. Right up to the keystone, scarcely a spandrel is visible which does not bear some design or which is not decorated with ornament and landscape, with representations of animals and angels, the latter possibly intended for harpies. The lateral surfaces of the two granite slabs, right and left of the entrance, are encircled with tastefully engraved leaf-stem ornament. The walls and the pyramidal structure of the ceiling, which from the inside gives the impression of an octagonal cupola, are built of large granite slabs on which the colours are laid. This is a special feature of the tomb. As a rule, especially on the exterior and interior walls of temples, paintings were executed on a surface of clay mixed with finely chopped straw and made smooth with lime or sand-plaster. Examples of it are found, beginning with Turkestan¹, as far as the Horiuji at Nara in Japan, and also in many places in Korea. Here a duplicate method of building and painting is in question. The more expensive and apparently more ancient way of erecting the larger architectural monuments — and it must be remembered that in the Far East tombs always ranked higher than the dwellings of the living — was to place side by side, or pile one on the other, granite blocks often of gigantic dimensions. Korea is rich in granite, and according as structure and component parts are of quartz, mica, and feldspar, so the colour changes from dazzling white to dark, blackish-gray; the author has met with even reddish and greenish stone.

The Koreans, like the Chinese, have for centuries shown a remarkable skill in cutting and polishing this invariably brittle and unyielding granite. It is not easy to say whether the granite blocks in the sepulchral chamber under notice were originally polished or not; the author is inclined to say not, for is difficult, if not impossible, to lay water and mineral colours on an oiled surface; and the Koreans are in the habit of producing a polish by means of vegetable oil. The uniform sub-tint of the paintings under notice is yellow and brown ochre. There is plenty of raw ochre in Korea, and it was only natural to use attractive ochre tints as a back-ground for vegetable and mineral colours.

¹ Cp. the mural paintings in the Berlin Ethnological Museum and the publications of Prof. Le Coq. Also the Turfan room in the Government Museum of Söul with the H. T. Otanis collection.

A curious bluish-grey tint also occurs, similar to that in the paintings of Turkestan and the Horiuji. What the colour was originally is doubtful; the author is inclined to suggest indigo, which has become darker with lapse of time.

Enough has now been said about the condition of the materials used; the paintings themselves are of much more importance and interest. On the large, mural surface of one sepulchral chamber are representations of animals (cp. Chapter 4); on other tombs in an adjoining chamber, figures of human beings. In the "Great Tomb" of Yangwon these human figures are entirely wanting, but the figures of animals are executed with special care, and bear an undoubtedly monumental character.

The whole decoration of the domical quadrature is in delicate harmony with the design. The granite slabs are laid, one above the other, in quadruple tiers.

The lateral surfaces of the ceiling-slabs, which are on an average 1 ft. or 30 cm. high, and the under-side of each tier, are artistically enlivened, sometimes with floral motives, sometimes with birds in flight, or again with leaf-ornament and geometrical figures. Every inch of available space is filled with a succession of fresh motives and designs. Each tier appears to be individually treated, but identical colouring and a certain similarity of motive give uniformity to the whole composition, to which is added uniformity of interior structure.

The lower walls of the sepulchral chamber are dominated by symbolic figures of animals, which express the original religious conception of the course of the world and its inhabitants. The upper part of the walls carries still further the relationship between this world and the world beyond.

Magnificent plant-ornament, symbolic of the world, decorates the lowest stage; the second is adorned with isolated flowers, as well as with mountains and trees, and spirits and fabulous beasts in postures of repose.

The stalks of the flowers in the third stage, appear to have spread from below into the next, and near them, swift as the wind, gallop mythical animals.

The next stage shows clouds and flying phoenixes, and last of all in the sanctuary of Heaven, sits enthroned the Cloud-king or Dragon-god, dispenser of all benefits and above all of rain.

It is of course difficult for Westerners to take on the religious outlook of the Far East, and to follow its often confused lines of philosophical thought and its system of divination. But for a proper appreciation of a work of art this is none the less necessary; for art is even for Orientals not an end in itself, but the expression of a higher conception emanating from extra- and super-human forces.

Chapter 3

ORNAMENT IN THE TOMBS OF THE KOKURYŌ PERIOD

In discussing the ornament of the Kokuryō period, it must be premised that the various designs and motives embrace an epoch of probably several centuries. It is, therefore, not surprising that this ornament does not form part of a continuous series, but exhibits a manifold variety of forms which correspond

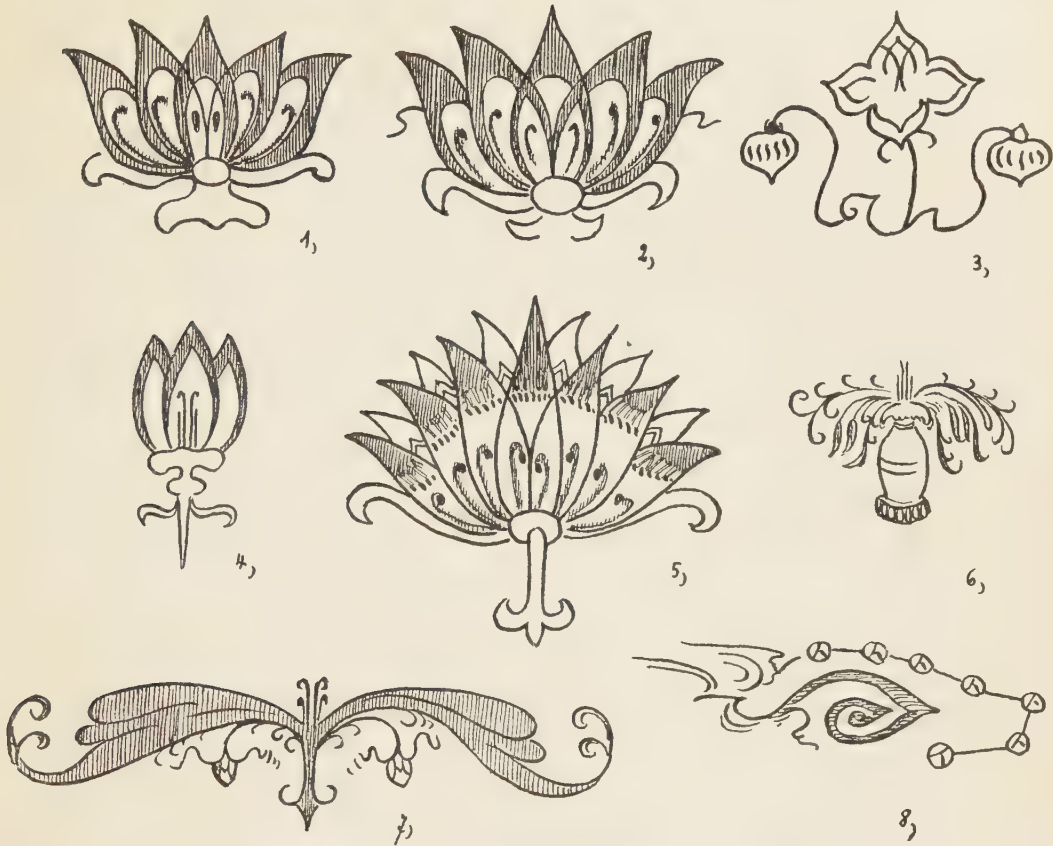


Fig. 248. Floral ornaments in the Kokuryō tombs.

to the idiosyncrasy of the artists; to difference in time and place; and to the size and height of the sepulchral chambers.

It is impossible to deal with it as a whole here, but, with due regard to the aim and object of this history, so much of it will be picked out as may best indicate its most characteristic peculiarities.

For ease of reference it is divided into four groups: (a) Single motives and floral ornaments (b) Line- and stem-ornament, which principally runs in the form of bands round the cornice or along the wall (c) Ornament on the corner-span-

drels, which serves to fill the lower surfaces of slabs laid slant-wise over the corners, and finally (d) Ornament on the top of the ceiling or locking-slab.

a) Single motives and floral ornament

Buddhist influence might be inferred from the lotus-flowers (Fig. 248, 1, 2, 5) which occur in the Sam-sil-chong or "Tomb of the Three Chambers", but it should be remembered that in pre- and extra-Buddhist art, commencing with Egypt, the lotus-flower has always been a favourite motive in sculpture, painting, and handicrafts, while by reason of its yellow-ochre ground, cinnabar-red shading, black dots and lines, it almost suggests Creto-Hellenistic influence. The shape of the flower too is unusual and is not met with in later Korean art.

The flower-motive illustrated in Fig. 248, No. 3, for which the favourite Japanese name is Yots' ha no hana or "Flower of the Four Leaves", is a pleasing form, very popular later on, of the barrenwort or bishop's hat (*Epimedium Alpinum*). In Buddhism it symbolizes unfruitfulness, while the lotus is the symbol of generation. The lines are reminiscent of the adolescent style as influenced by the Far East.

Fig. 248, 4, from the tomb near Ansöngtong, and Fig. 248, 6, from the Ssang-yong-chong, also point to Western influence. An attractive floral motive or perhaps better a conventionalized dragon-fly in Fig. 248, 7, is new and curious; as also is the Taoist star-ornament, the "Great Bear", with cloud- and lightning-motive in Fig. 248, 8. The two last illustrations come from the Ssang-yong-chong or Tomb of the Two Pillars.

b) Line- and stem-ornament

A few only of the large number of different Korean line-ornaments are chosen for discussion here.

Conventionalized clouds with flickering tongues of fire, from the Kam-sin tomb shown in Fig. 249, 1, constitute a curious motive. A single example is not very convincing, but in a long series, one after another, in black and red on a yellow-ochre ground, the design produces a charming effect, and is again totally different from the popular sea-waves in Fig. 249, 2, from the "Great Tomb" near Ansöng-tong.

The line-ornament of the Ssang-yong tomb (Fig. 249, 3) has a delicate, violet tinge, while the black lines stand out delightfully against the yellow-ochre background.

A peculiar cloud-motive (Fig. 249, 4) is found above the four medallions with symbolic figures of animals in the Mäsanlı "Tomb of the Four Spirits". A wave- or stem-motive from the Ssang-yong tomb (Fig. 249, 5, 6) is simple, but is repeated over and over again, even in later periods. The colours used were black lines on a white or yellow ground, with red, violet, and occasionally bright-green loops.



Plate II: Interior of the Ssang-yong or "Tomb of the Two Pillars".
6th century A.D. From the Chosen Koseki Zufu, Vol. 2, No. 573.

A motive from the Lotus tomb near Kan-sōng-ni, frequently met with to-day in Buddhist monasteries, is shown in Fig. 249, 7. (The stem-ornament in Fig. 249, 8, belongs to the chapter on lacquer work).

Ornament from the royal tomb of Sam-myo-ti (No. 2) is reproduced in coloured plate 3. The colours are still fresh after a lapse of nearly 1400 years; a few damaged patches have been restored in accordance with the colour-scheme of the ornament still preserved. The lowest of the three designs, a clematis stem,

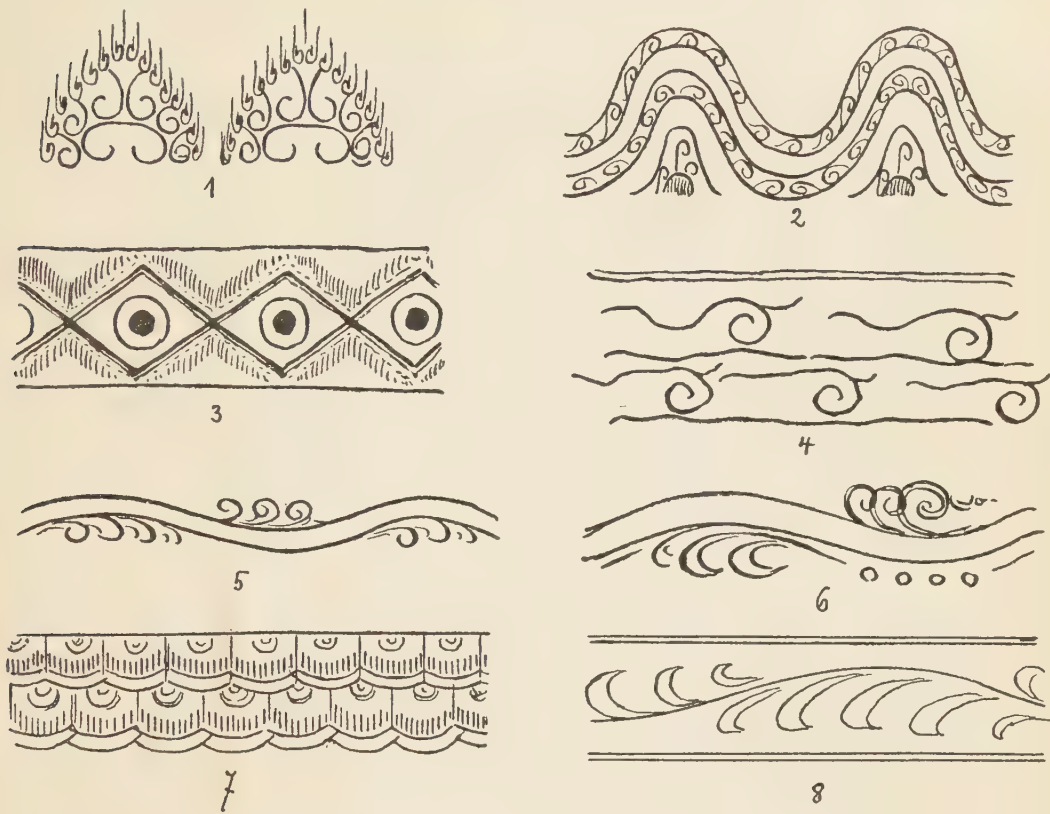


Fig. 249. Outline- and stem-ornaments in the Kokuryō tombs.

shows a pleasing interchange of green and red on a yellowish grey ground. The centre decoration, known as Hoa-un-mun or "Fire-cloud-motive", exhibits a conventionalized cloud with blazing flames of fire; the top example unites flowers, leaves, stems, and clouds in magnificent and unsurpassed draughtsmanship and colouring, to form one of the prettiest pieces of ornament ever produced by oriental art.

c) Decoration of the corner-spandrels

Kokuryō art also undertook the task of filling up with decorative ornament those triangular spaces which resulted from the structure of the ceiling. The

treatment of them has been a problem in all styles of art down to modern days. A few examples may serve to show how Korean artists have discharged their task.

The fire-motive from the "Great Tomb" of Ansöngtong, is shown in Fig. 250, 1; a medallion of the sun or moon in animal shape amid clouds and stars appears in Fig. 250, 2. The sun surrounded by tongues of fire, from the "Tomb of the Stars" in the district of Sillyong-myön, is reproduced in Fig. 250, 3; while, as seen in Fig. 250, 4, the motive from the lotus-flower grave of Kan-söng-ni is similar to the foregoing, except that a wheel motive appears to have taken the place of the sun.

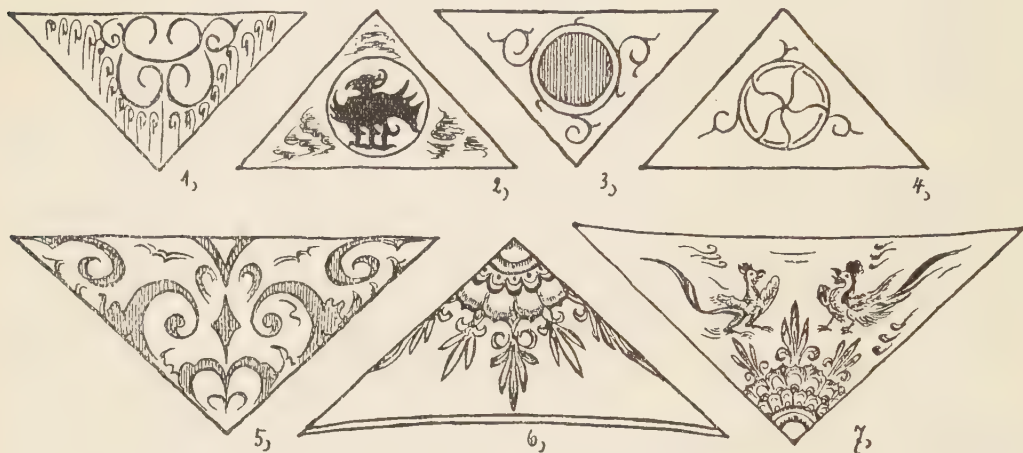


Fig. 250. Corner-spandrel ornaments in the Kokuryö tombs.

The second series of ornaments dates from the same period, but is richer and more decorative. Flowers and leaf stems from the Ssang-yong tomb are shown in Fig. 250, 5. The last two designs from the U-hyön Tomb have, in the corner opposite the base of the spandrel, a quarter rosette from which spring conventionalized leaves and flowers.

In Fig. 250, 7, the empty spaces are decorated with fabulous birds.

The series might well be continued, but enough has been said to prove that Kokuryö art delighted in decoration, and by means of comparatively simple lines and motives succeeded in solving what has been for all generations of artists a difficult problem.

d) Rosettes

The decorative adornment of the terminal slab of a tomb presented no great difficulty. Korean artists' preference for curves and twirled lines naturally led to their decorating the slab with rosettes or circular medallions.

A magnificent flower (Fig. 251, a, b) is shown growing, true to life, from the centre of the circle. Yellow-ochre and grey-green; burnt-sienna and light violet

make a harmonious interchange and play of colour; while black shading gives the rosette a powerful setting.

The shape of the rosette varies slightly in different tombs; the motive is

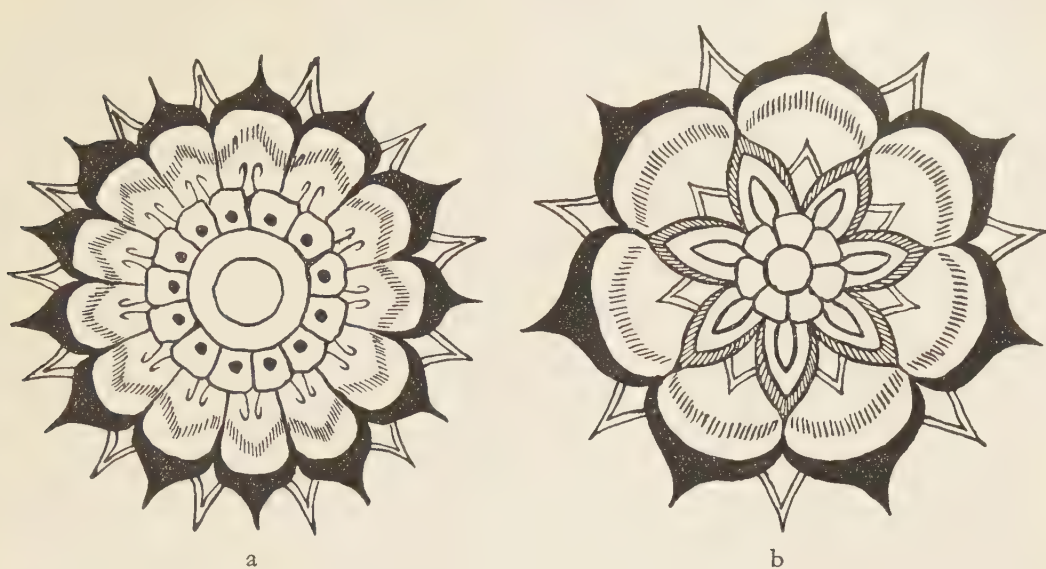


Fig. 251. Rose-designs in the Kokuryō tombs.

generally a lotus-flower. In the “Great Tomb” of U-hyōn-ni or Sammyori the terminal slab has a dragon instead of a rosette. (Cp. the next chapter.)

Chapter 4

ANIMAL PAINTINGS IN THE KOKURYŌ ROYAL TOMBS

On the granite walls of some of these tombs, but not on all, certain legendary animals are represented; the red bird or griffin; the blue dragon; the white tiger; and the blue-black tortoise. These animals have an intimate connection with old Chinese religious philosophy. They have nothing to do with Buddhism; on the contrary, Taoistic divinatory conceptions predominate. In the so-called *Tili* or “Diagrams of the Earth”, that is in the exterior shapes of all kinds of rocks, mountains, trees, and waters, the eye of the geomancer always sought to recognize these four mystical animals, the symbols of cunning, understanding, strength, and long life, for it was they who ensured the happiness of every district, and of every soul inhabiting any particular place.

The 28 “Siu” or principal constellations were long ago divided into four groups, corresponding to the East, South, West and North. Whenever possible, the four beasts should be displayed together on the four sides of a house, a garden, or even a tomb. (Cp. De Groot, *Universismus*, p. 367.)

The figures in other tombs some badly preserved, others cursorily drawn can be passed over in favour of the magnificent and monumental productions in the tombs of U-hyŏn-ni.

The mural paintings in the so-called royal tomb of Yangwŏn (545—559 A. D.) are amongst the finest surviving in the Far East. While adhering strictly to the above-mentioned rules for ascertaining the cardinal points and grouping the "four symbolic animals", the master in this case has certainly not adhered slavishly to existing (Chinese) models. That is abundantly evident from the difference between this and similar tombs of the same period, among which these paintings stand meritoriously apart.

Moreover, no similar mural paintings have survived from the same period in China, so that those under discussion must be provisionally considered as the most ancient original mural paintings known. This leads to the conclusion that the master, whose name is unfortunately not known, must have been an artist of outstanding ability. He was no Realist or Idealist in the European sense of the word, but an observer who spent much time in copying from nature cranes, snakes, tortoises, etc., though in the paintings under review he idealises everything. The religious system of his period prescribed for him the proper distribution of his subjects over the surfaces available; how he fulfilled his task without surrendering his individuality is evidenced by what follows.

To guard the southern entrance of the tomb on both sides of the opening he placed not one red griffin, but two. Their heads are turned towards the recess of the door, which is framed in attractive leaf-stem ornament. To mark them as supramundane beasts from their beaks blaze tongues of fire; their wings are outspread; their tail-feathers highly cocked. To emphasize further their extra- and supra-mundane character their feet, as in the case of the remaining animals, are provided with pinions. Breeziness and swing is in fact the mainspring of all these pictures; but they manage to preserve a symmetry and grace such as can only be met with in the best examples of Far Eastern painting (Fig. 72).

The blue dragon appears on the east wall of the sepulchral chamber; opposite to it on the west is the white tiger. This latter also appears, differently drawn and contoured but in a better state of preservation, in the adjacent so-called second or centre tomb.

The most interesting picture¹ in the whole chamber is opposite the entrance. A dragon with a tortoise's carapace is engaged in combat with a snake. The snake has succeeded in coiling itself between the feet of its victim and round its body. The dragon feels the deadly embrace and tries desperately to escape the fate

¹ Cp. also illustrations in the *Ostasiatische Zeitschrift*, new series, III, part 1, pp. 64—69. Berlin 1926.

which threatens it. The snake is on the verge of victory when the dragon turns its head, and faces it eye to eye, wrathfully snorting and vomiting flaming fire against the foe. It is at this exciting juncture that they are delineated by the artist, but the effect on the spectator is softened by the marvellously supple line-work and buoyant movement by which he has given strength and animation to the picture (Fig. 69 right).

In accordance with ancient Chinese ideas, the dragon in the picture under review is stamped as a supra-mundane creature by the pinions on its feet. In China, the dragon and the tortoise¹ belong to the lucky spirits. The tortoise is in addition, as remarked before, the bringer and symbol of long or immortal life; while the snake, on the contrary, is classed among the baleful, evil spirits.

The fight depicted is accordingly one between good and evil spirits; in other words, the immortal tortoise is struggling with the short-lived snake — an allegory of body and soul and a symbol of the eternal duel between Yang and Yin.

The position of the paintings, one opposite the other, is also remarkable. The attitude of the two griffins at the entrance to the door, with their heads turned towards one another, is an exact counterpart of the struggle between the tortoise and the snake; the former symbolise unanimity in spite of separation; the latter strife in spite of esoteric union.

These mural paintings are undoubtedly monumental in character, and the strong impression which they produce is still further enhanced by the decoration of the roof-slabs (Fig. 255). Leaf and floral ornament gleam in a riot of colour on the lowest border of the four tiers of the towering ceiling. Richly variegated landscapes with mountains and trees, birds, elves, and angels appear on the next row of slabs, while clouds, indicated by two or three sinuous lines proceeding in gentle zigzags, float among them. The colours on this tier are delicate and attractive; dark sienna, bright red, English red (colcothar), leaf-green, gamboge and neutral tints predominate. These are, of course, the tints as they have survived after 1400 years; they by no means describe the colours as put on at the time. Among them is a dark yellow colour which may possibly be discoloured gold.

On the next tier are curious figures of fabulous beings, phoenixes, a unicorn, flying horses, etc.

As the granite roof-slabs close in on each other the number of figures diminishes. On the third tier only two beings are depicted. They are facing each other, with an attractive-looking flower coming up between them. The most striking point in this case is the clever distribution of the figures in the panels and the

¹ Instead of the description "black tortoise" the Japanese work *Chosen Koseki zufu* II, p. 209 gives hyōn-mu or dark-blue, black "warrior".

restful symmetry of the separate parts. The colours are still in first class condition and, in their harmonious blending are often reminiscent of frescoes in Romanesque painting.

The topmost tier carries a pair of mythical birds, also fishes and other animals. They appear to be swaying to the measure of a dance, and trying to do reverence to the Dragon-king which decorates the terminal slab of the vault. The choice of animals is limited, but great pains have been expended on the examples portrayed, and the individual animals have been really artistically blended with the landscape and the whole scheme of decoration in the tomb.

Chapter 5

PICTURES OF MEN AND SPIRITS IN THE KOKURYŌ TOMBS

In devoting a special chapter to the pictures of men, not to mention spirits, in the Kokuryō tombs, the author is actuated by a sense of the importance of the material from the point of view of the historian of culture, and to a lesser degree by its aesthetic value.

Four main groups of mural paintings with human figures have to be considered:

1. On the wall of the Sa-sin-chong or "Tomb of the Four Spirits" is depicted a simple tent with figures almost unrecognizable; on the right are Koreans with a horse. On the other side appear indistinct traces of a very elongated dragon, as also a horse and rider. A third wall is covered by a really animated picture of a hunting scene, in which a rider on horseback is in pursuit of a stag with a hound already on the animal's heels. The figures of men and animals on the fourth wall are indistinguishable.

2. Earlier paintings are shown on the walls of many of the chambers of the Kam-sin-chong or "Tomb of the Dragon-spirit". The most striking feature are the persons engaged in sacrifice and prayer beneath the massive architectural surroundings. The long, ample garment, painted red; the peculiar white apron and the scarf, not to mention the short sleeves and the curious method of doing the hair, do not at first sight suggest a Korean female figure. Nor, however, is the figure in form Chinese; it recalls rather the costume of the people of Central Asia. But the woman's pose, graceful expression, and symmetrical form admit of no doubt that the wall-paintings in question are Korean, especially if it be remembered that the Korean dress of that epoch was different from that of to-day.

The costume would appear to be an old court dress, possibly that of a queen, seeing that on the main wall a male person, with every right to be regarded

as a king, is depicted seated majestically under a tent surrounded by dignitaries. Never has such a magnificent tomb, which includes the colossal architecture of a royal palace, been built or so lavishly decorated for a private individual.

Other interesting features are the remains of a two-wheeled covered carriage escorted by soldiers¹; a group of horsemen; and various personages, some standing and some kneeling.

In colouring yellow ochre, reddish-brown, and black predominate. The figures are drawn in sharply defined outline, but no special pains appear to have been taken with the execution of them.

3. The Ssang-yong-chong or Tomb of the Two Pillars has been repeatedly mentioned, and offers a rich mine of representations of the human figure. Its lordly dimensions make it almost certain that this, too, is a royal tomb; but of which particular king it is not easy to say; the author is inclined to assign it to the year 590—620 A. D. that is, to King Phŏng-won (559—590) or Yŏng-yang (590—618); but it possibly belongs to a much earlier period. On the east side of the sepulchral chamber is seen once more a two-wheeled funeral car, with a tilt, possibly straw-mat, stretched over it, lighted by lampions and drawn by a bullock (Fig. 252).

Among the escort are women in the ordinary costume of the time: ample white dress, ironed into innumerable little pleats; over it a pink or white blouse, coming down to below the waist, trimmed with fur and with red edging; and, finally, a white head-cloth to keep the hair in order. The heads of both men and women are generally represented in quarter profile, and the cheeks are rouged. (Coloured plate I.)

Between the coach and its female escort is a warrior in a coat-of-mail on a heavily caparisoned war-horse. On the opposite side a knight is depicted in civil costume with sling, quiver, and arrows, and on his head a cap with pheasants' feathers (Fig. 253). The mens' costume is similar to that of the women outlined above, but the men wear white trousers with a loosely-tied girdle over their bluish upper garment. The stirrup, shown to be in use here some centuries before it was known in Europe, is of interest.

The costumes and other features just described, from the point of view of painting, still less from that of draughtsmanship, are not of much account, but the principal picture in the actual posterior sepulchral chamber on the north side supplies a wealth of colours and motives. (Coloured plate 2.)

The royal tent, with its curious, picturesque pillars (cp. Part I. chap. 8) and rich cloth, is seen pitched under a heavily shaded structure of painted beams.

¹ In Japan at the present day, on the occasion of important funerals, a two-wheeled carriage with wooden axles and drawn by oxen is employed. Cp. the author's article in the "Allgemeine Rundschau" Munich 1927.

Beneath the tent is a house complete with entrance doors, verandah, and side rooms. Within are seated on a throne approached by steps two persons, probably a king and queen, in red gala attire; their shoes, according to ancient custom, are placed before them. A few persons are shown, moving or seated in the vicinity. Flames are seen rising from behind the house and the one side room, possibly the kitchen. The vacant space between the structure bordering the wall and that of the tent is filled up by pictures of the Four Animals.

The colours are still well preserved and show a wider range of palette; reddish brown, dark and light yellow ochre, Mars yellow, willow green, blue green, cinnabar red, black, and others. The right side of the painting is badly damaged, but the powerful general impression still remains.

Two series of nine figures making an excellent complement to the tent scene just described have been preserved on the east side of the same chamber; they form part of a ceremonial procession. A personage bearing on his head a censer with burning incense goes in front, followed by the (Buddhist?) high priest staff in hand, by a servant maid, and, finally, by a lady whose bulk singles her out as the principal personage (Coloured plate 4). The priest's upper garment, much pleated and slashed with parallel sashes, is worthy of notice.

In the second row three women come first; their whole costume is curiously spotted with something like ermine, and their cloaks or blouses are edged with fur, indicating northern influence; they are followed at a certain interval by two servants (Fig. 254). The centre figure is looking back to see if the rest are following; this is the only trace of movement which breaks the monotony of the procession and forms a link between the figures.

4. No human figure, curiously enough, is found in the "Great Tomb" of U-hyōn-ni, Japanese: Sam-myo-ri. The conclusion therefore, and no doubt a right one, is that it is older than the graves just discussed. Tradition too assigns the tomb to king Yang-won who died in 559 A. D.

Figures of the so-called "Chōn-in", celestial beings, Apsaras or spirits, are found, not on the main surfaces, but on the inside surface of the roof-stones. One of these figures (Fig. 257) is especially characteristic. Its body, which as is the case with many Buddhas is somewhat corpulent, floats untrammelled in the air; the upper part, painted violet, is bare, the breast broad; the eyes appear to be shut; an aigrette waves above the head. The lower part of the body is wrapped in an undulating garment, and a thin scarf lies round the left arm; both of these as well as the flaps and train of the dress finish in long drawn parallel streaks, comparable to water waves.

"Elves" is no incorrect designation to apply to these celestial beings. The creature in question is letting a fruit drop from its hand into the bowl floating

under its arm. Similar forms are found in the Koryŏ period as reliefs in stone and bronze, more usually on bells, but also on jewel-caskets, etc. (cp. Figs. 347 to 349; 467 and 481).

From a brief estimate of the significance of the paintings in the Kokuryŏ royal tombs, the fact emerges that the men of that epoch held their dead in high honour, and by reason of their ancient religious outlook attributed to them all those qualities which could bring happiness to themselves. It is for this reason that not only symbolical animals, but also other forms and motives can be best interpreted in the light of the religious conceptions of the period. This view helps to explain the incorporeal spirit-like forms of the symbolical animals and celestial beings. Many of these motives have survived in their original features for a full thousand years and been repeated with continuous variations on stone or slate, in bronze, gold or silver, or in painting. The poverty of the religious capacity of the race can be gauged by the paucity of original motives; its artistic aptitude by the ever recurring variation of the same motive.

Chapter 6

LATTER-DAY DECORATION

Delight in Nature and the Beautiful finds general expression among Koreans, but the extension of this faculty for appreciating pretty things presupposes a certain level of prosperity. Where dire poverty has made its appearance in the family; where it is scarcely possible to wash adequately the garments in wear, the materialisation of beautiful ideas, even if the actual taste for the beautiful is not stifled, is inevitably curtailed. This is the reason why works of art must be looked for in the houses of well-to-do families, in temples, and Buddhist monasteries; above all in royal palaces, and in the tombs of the better classes.

The decoration of dwelling-house walls has been briefly discussed under Architecture, Part I chap. 7, Fig. 62. A characteristic wall of the Chang-tŏk Palace, the Sŭng-hoa-ru (Fig. 258) exemplifies the laying of bricks in geometric patterns, e. g. in meander, for the decoration of mural surfaces. The colour of the bricks varies between red and grey; the interstices are picked out with lime. Roof-tile shapes will be discussed in a later chapter.

Various motives in addition are taken from nature; most popular are the ten symbols of long life and immortality; the lotus, chrysanthemum, pine-tree bamboo, tortoise, crane, stag, dragon, unicorn, and clouds. A pretty, old-time combination (Fig. 256) of flowering lotus (called in Japanese: Hosoke) and floating clouds was found in a royal grave at Puyŏ, Japanese: Fuyo, the old

capital of Päkŭtje. Puyŏ filled this position from 538—660 A. D. so that the fresco dates from that period, probably from the beginning of the 7th century (Fig. 256). The light colouring of whitish grey, bright green, bright violet, and thin ochre strikes a sympathetic note. No other paintings of importance have been found in the graves of the Päkŭtje period.

The efforts made by Korean artists to treat decoratively and fill up every inch of available space with paintings are shown in the Buddhist temples in Figs. 259—260, where every beam and support is painted over. The capitals of the pillars are enlivened with picturesque line-ornament, and the colours used are, moreover, much more delicate in tone and present a much more restful picture than colour decoration in China.

Apart from all other considerations a preference is given to symmetry. The characteristic of Korean decorative art as a whole is right proportion, pleasing form, and at the same time variation of outline.

Chapter 7

THE CHINESE WRITTEN CHARACTER

The Chinese written character is so capable of expression and so rich in design that even in Korea, where since 1446 a special alphabet has been in use, it has been used as a favourite method of decoration since the earliest times.

Sometimes by a clever arrangement of bricks characters often difficult of decipherment appear on the walls; sometimes they are woven into mats; but as a rule they are used for the poetical explanation of the meaning of pictures. According to Oriental ideas, the addition of a few verses of characteristic calligraphic design adds to the value of any picture; characters may indeed take the place of the picture itself. The extent to which Chinese script can be varied is shown in Fig. 261, wherein the sentence: "San-hä sung-sim", literally, "mountains-sea, high-deep", meaning: "the mountains are high, the sea is deep", is written in three different ways not counting the ordinary or printed character.

The older, quadratic character is reproduced in Fig. 261, a; a calligraphic cursive in Fig. 261, b; an ornamental character, written with a cleft brush or with leather, in fig. 261, c. The two latter styles emanate from the celebrated Korean painter and calligraphist Mun Kosan (Fig. 286). Signatures are a favourite subject for decorative writing; they are decorated with painted flowers, birds and insects, and treated as a kakemono. The author's Sino-Korean name (Fig. 262) "Ok Nak-an", or "Jewel, Music, Peace", may serve as an example; the plates are a present from the master Im-hang. The most important char-

acter-artist of the present day is Song Nyömtjo — painter's name Tjüng Sam-phum.

Adaptability to many-sided decorative configuration is innate in the Chinese written character as such; nor can any other script in the world compete with it in this department.

Koreans have a reputation as calligraphists, even in the Far East itself. What the Far Eastern looks for in writing as in painting is “phillyök” — the power of the brush.

Chapter 8

SECULAR PAINTING IN INDIAN INK AND COLOURS

From the oldest historical Korean period, that is from the period of the Three Kingdoms, nothing unfortunately has survived with the exception of the mural paintings in the Phyöng-anto tombs, which depict a few secular scenes and small landscapes.

The old inventories of Munhöni and the history of the Three Kingdoms, Silla, Kokuryö, and Päktje, as well as popular tradition, record different works as being in existence, but so far none have been discovered.

As was the case in Greece and China, the story goes that one Sölko of Silla painted a pine-tree on the wall of the Hoang-ryong-sa bonzery so true to life that all the birds, ravens, buzzards, swallows, and sparrows, used to fly down and endeavour to perch on the painted branches, in which effort they naturally slipped down the wall and fell to the ground. When the painting grew old and the colours faded, the bonzes of the monastery restored the picture, but no bird ever tried to perch there again.

Another tradition concerning the same master recounts that in the bonzery of Pun-hoang-sa near Kyöngtju he painted a Kwannon, and in the monastery of Tan-sök-sa, near Tjin-tju, other Buddhist pictures, with so delicate a touch that it was commonly reported that the spirits had brought them. This tradition goes back to the year 668, the date of the unification of the Three Kingdoms under Silla.

The following reference appears in the third chapter called “Hüng-pöp”, in the above quoted historical work on the Three Kingdoms: “Chinese artists were according to ancient accounts called in from the empires of Yang and T’ang to teach the Koreans. Many paintings were also executed in Silla and presented to the king who sent them on as gifts and “studies” to Japan”.

It has repeatedly been remarked that Korean painters, taught at first by Chinese masters, executed their public and private works to the entire satisfaction and general astonishment of the public.

The following names and dates of Korean painters¹ have come down to us from the 13th—15th century:

1. *I Tje-hyön* of Kyöng-tju, known under the painter's name of Tjung-sa, or Ik-tje, lived in the second half of the 13th century. In the year 1275, he was made one of the higher officials and afterwards court-painter. He died at the age of 81. His technique differs, apparently, but little from the style of the later Sung dynasty.

2. *Kong Minwang*, painter's name Si-tjä and also Ik-tang, called after death, Tjön, lived in the middle of the 14th century, and had a considerable reputation as a painter of monumental sculpture. His style bears a certain resemblance to that of the Yüan dynasty as seen in the portraits in the Ho-fang-kung in Peking. Many of his figures were scarcely an inch long, but every detail could be distinguished to a hair's breadth. One of his portraits (Fig. 263) that of a mandarin, is still preserved, though in a very blurred condition, in the General Government Museum at Keijo.

3. *Pyün Sang-pyök* also called Hoa-tjä, who lived about the beginning of the 15th century, is known for his paintings of animals, cocks, cats, etc. (Fig. 265). His pictures are realistic and show a keen observation of nature.

4. *Tjang Söng-öp*, who as a painter signed himself O-won, also lived under king Thätjong (1401—1419) at the beginning of the I dynasty. One of his paintings, "Flowers and Birds", is preserved in the Söul General Government Museum.

5. *Yun Tjöng-nip* was known as a good landscape painter. Pictures by him are in the Söul Museum.

6. *Kim Tu-ryang*, known under the abbreviated painter's name of Namni, who lived about the same period, had a preference for depicting moonlight landscapes in the style of south China.

7. *Tjo Tjüng-kyu*, known ordinarily as Nim-tjon, also lived at the beginning of the I dynasty. He too painted landscapes but principally flowers and birds.

8. *Kim Tök-söng*, painter's name Hyön-un, who lived about 1400, was a painter of portraits and figures of warriors. The vigour which, in imitation of Chinese models, he put into his painting, can be seen from portrait in Fig. 273, which according to the description attached to it is the Personification of Thunder — hence the drum on the back — who overthrows mountains and makes the earth shake.

9. *Tjüng Sön*, who lived about 1400, had a number of pseudonyms, such as Kyöm-tjä, Wonpak, etc.

Together with Kong-tjä and Hyön-tjä he is the most important painter of his time. He devoted himself especially to landscape, examples of which are

¹ Every Korean artist had in addition to his ordinary name a Tja or painter's name, and a Ho or seal.

found in the Prince I Museum and Söul Government Museum. A “Boat in a raging current” is amongst others taken straight from nature, while in another painting, a small Temple of Spirits is shown under a gnarled pine-tree. A characteristic river-scene is presented in Fig. 266. His reputation as a painter stood so high that people used to come to him with pieces of silk and ask him for inscriptions and pictures. He was long regarded in Korea as one of her greatest artists, and his pictures were even then treasured as most valuable possessions and copied accordingly.

10. *An Kyön*, from Tjikok, known as a painter under the names of Kato, Tuksu, Hyöntong, etc., lived under king Setjong (1419—1451) and was a great friend of the “old” Sung and Yüan school of painting. Some of his landscapes were preserved in the Prince I Museum.

11. *Kang Hü-an*, of Tjin-tju, called In-tjä, in addition to his special name Kyöng-u, was a contemporary of An-Kyön. His father, Kang Sök-tök, was a painter before him. Some of Kang’s (not Kong’s¹, as the name is often misspelt) landscapes, of which two, “An autumn landscape” and “Crossing the bridge” are in the Prince I Museum, produce quite a realistic impression. His paintings are not unlike those of a certain Ju-kwak. He is especially celebrated for the life-like appearance of his figures — flowers and trees, beetles, birds, and men. He was the most important painter of his epoch. King Setjong entrusted him with the task of re-writing the Chinese characters for a new fount of movable copper type, a commission which he executed to great advantage².

12. *I-Tjöng*, whose other names were Tjung-söp and Nan-un, painted about the end of the 15th century. Actually a mandarin, he used in his leisure moments to paint mostly branches of bamboo in Indian ink with masterly light and shade. In the war with the Japanese, under Hideyoshi, he lost his right arm, but refused to give up the art he loved and went on painting with his left.

13. *Sin Pu-in*³ started to paint under King Myöngtjong (1546—1567); she came from Phyöng-san, and was the mother of the subsequently renowned master Yulkok or I-i. She painted under the name of Sa-im-tang. Her pictures of still life, grapes, butterflies and beetles, water fowl, etc., are described as masterpieces. One of her paintings on silk, Fig. 267, “Geese on the banks of a stream”, delicately outlined and naturally and tastefully coloured, is in the Government Museum. She is the most important woman painter of the I dynasty, 1392—1910.

14. *I Kyöng-yun*, whose paintings are signed Kerim or Sukil⁴, also painted in the reign of king Myöng-tjong, whose relation he was. One of his best known

¹ Album of the Prince I Museum. I. 47, 49.

² Cp. the author’s article in *Geist des Ostens*. Munich 1914, 1915.

³ Pu-in is literally “woman”. Many Korean women devoted themselves to art and science.

⁴ Arabic: Kërim = noble; Şukil = polished.

works, "A moonlight night with solitary Literati under a pine-tree", is in the Prince I Museum; its outlines are sharp and its perspective good.

His younger brother and son also devoted themselves to painting.

15. *Ō Mong-ryong*, who lived in the reign of king Sŏn-tjo (1567—1608) had as his seal the name Kyŏn-pho, and was also called Sol-kok. He was especially celebrated for his paintings of plum-trees, some of which are in the Prince I Museum, and in public estimation stood on the same level as I-Tjŭng.

16. *Sin Ik-sŏng*, a contemporary of the foregoing, called himself Kun-phil, Nak-tjŏn-tang, etc.; he was a painter of wide range, but little importance.

17. *Song Min-ko*, under the reign of king Kwang-hä (1608—1623) had for his seal the name Sun-tji, and also called himself Nan-kok; he was at once official and savant.

18. *Kim Myŏng-kuk*, who lived in the time of king In-tjo (1623—1650) is known under his Tja or painting name: Chŏn-yŏ, and his Ho or seal: Yŏn-tam. Two of his paintings, "Landscapes with Savants in Conversation", are in the Prince I Museum.

His rocks are full of expression, and his trees, waterfalls, and atmospheric perspective give evidence of delicate artistic feeling. An interesting tradition relates that the Master Kim was partial to alcohol and was in the habit of getting drunk before he began a picture, declaring that the best ideas came to him when he was in his cups. He travelled in Japan and painted on the four walls of a private house with such mastery that everybody was amazed. Unfortunately, tradition does not relate in what part of Japan this occurred.

19. *Tjo-su*, a contemporary of the foregoing; Tja: Hŭi-on; Ho: Chang-kang, was an expressionist landscape painter, as was his son. He was in the habit of using for his pictures the Indian ink which remained on the brush after he had been painting written characters. His fidelity and conscientiousness are extolled by Master Tjo; some of his work is in the Prince I Museum.

20. *Kim Tŭk-sin* of Antung, under the reign of king Hyŏn-tjong, (1660—1675) whose Tja was Tja-kong and Ho: Päk-kok, was later a mandarin and eventually lost his life in a fire. A large painting by him "Festival and Dance" is in the Prince I Museum. Its execution excels that of other works by reason of its animated portraiture.

21. *Yun Tusŏ*, who chose as his seal Hyo-ŏn and as his painter's name Kong-tjä, was a contemporary of king Suk-tjong (1675—1721) and the most celebrated painter of his time. His works, some of which are in the Prince I and Government Museums, evince great mastery in portraiture and landscape; they are distinguished by great refinement, and at the same time, animation. It was said of him that before he began to paint any particular object he used to observe it fixedly for

a day or more together, and then finish painting it without stopping. A striking picture of a wandering pilgrim is shown in Fig. 268.

22. *Hong Su-tju*, a contemporary of the foregoing — Tja: Ku-ön; Ho: Ho-kok, was celebrated for his paintings of bunches of grapes, by the sale of which he rescued a poor woman from poverty.

23. *Sim Sa-tjǝng*, under king Yong-tjo (1725—1777), had as seal, I-suk, and as painter's name, Hyun-tjä. His landscapes, some of which are in the Prince I Museum, are remarkable for power and clever drawing.

24. *I In-sang*, probably a contemporary of the foregoing, Tja: Won-yong; Ho: Nung-tä, was at the same time a poet and an amateur of curious stones. His landscapes, some of which are in the Prince I Museum, are somewhat sketchy and he suggests more than he accomplishes.

25. *Yun Tök-hüi* lived at the same time as Sim Sa-tjǝng; Tja: Kyǝng-päk; Ho: Yǝn-ong. He was the son of the Yun Tu-so mentioned above. His method of painting is like his father's.

26. *Kang Se-boang* of Tjin-tju, who lived about the middle of the 18th century, took for his seal, Kwang-tji, and for his painter's name, Pyo-am. His landscapes, some in the Prince I Museum, are remarkable for their simplicity.

27. *Kim Hong-to*, contemporary of Sin-ui, had for his seal the name Sa-nǝng and as artist, that of Tan-won. He was undoubtedly one of the most capable painters of his time, and, in addition, full of wit and refined taste.

His "Eating-house" (Fig. 270) and "Wrestling-bout" (Fig. 271) as well as his "Mouth-organ (cheng) Player"¹ (Fig. 272) are remarkable for native power and poetic feeling². His "Chained hound" (Fig. 269) shows signs of the beginning of European influence. His painted fans, some of which are in the Prince I Museum, disclose considerable cleverness. One day, when, as often happened, Master Kim was at court, he was challenged by the king to paint a picture on a bare wall; he promptly divested himself of his court dress and in a few minutes had produced to the amazement of all concerned an excellent drawing in Indian ink. His son also devoted himself to painting.

28. *Sin Ui*, who flourished in the last half of the 18th century, Tja: Han-su; Ho: Tja-ha No-in, was celebrated for his Indian ink pictures of bamboos, some of which are in the Prince I Museum. His son is more celebrated.

29. *Sin Myǝng-yǝn*, who lived about the turn of the 18th century, had for his seal Sil-pu, and for his artist's name Al-chun. Like his father, he came

¹ Cp. P. A. Eckardt: Koreanische Musik, Mitteilungen der deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens, Tokyo, 1928/29.

² Cp. the author's Koreanische Märchen und Erzählungen. (Zwischen Halla- und Päk-tu-san.) With 10 illustrations by Tanwon. St. Ottilien 1929.

from Phyöng-san. His painting (Fig. 276) was clearly defined and his drawing finished to the minutest detail.

30. *Kim Tjöng-hüi*, Tja: Won-chun; Ho: Chu-sa, flourished about the beginning of the 19th century; he came from Kyöngtju, was at the same time one of the higher officials, and died in banishment on the island of Quelpart. Not much of his work survives. His style is simple.

31. *Kim Su-chöl*, lived likewise at the beginning of the 19th century; his artist's name was Puk-san. His landscapes, some of which are in the Prince I Museum, show too much stippling.

32. *Sin Yun-pök*, a contemporary of Kim Tjöng-hüi, Tja: Ip-pu; Ho: He-won, painted chiefly Korean popular manners and customs, and possessed in addition a great gift of humour. Some of his work is in the Prince I Museum, Söul.

33. *Söng-hyöp*, a relation and contemporary of the foregoing, is responsible for Fig. 274. (Cp. P. A. Eckardt, *Koreanische Märchen und Erzählungen*, I. c. Figs. 11—16.)

34. *I In-mun*, who lived, likewise, in the reign of king Sun-tjo (1801—1835) seal, Mun-uk, painter's name, Yu-chun, is one of the best landscape painters, firm in expression, vividly versatile, with a refined atmospheric perspective (Prince I Museum).

35. *I Hoan-chöl*, contemporary of the above, used as painter the name Hüi-won. An example of his method is shown in Fig. 278; it is simple with a keen observation of nature.

36. *Nam Ke-u*, who flourished at the beginning of the 19th century, had as Tja: Il-so, as Ho: Ir-ho. His admirable method is excellently reproduced in a collection of painted fans on a plane surface (Fig. 275).

37. *I Si-üng*, who lived in the time of T'a-won-kun, the great persecutor of the Christians in the middle of the 19th century, was called on his seal, Si-päk, as painter, Sok-pha. As second son of the emperor I Thä-wang (1864—1907) he had much to do with affairs of state. His painting is powerful, almost passionate.

In the Museum of the Prince I household and General Government Museum, further paintings are found by I-Am; I-U, Tja: Ke-hyön; Ho: Ok-san, second son of the lady Sin Pu-in; Chö-puk, expressionist, a great drinker; Tjo Yöng-u of Haman, Tja: Tjong-po; Ho: Kwan-a-tjä; Tjön-kui, Tja: Küi-ok; Ho: Ko-kam; Yu Tök-tjang, and many others. In addition, there are a number of paintings unsigned and by unknown masters (Figs. 279 and 281).

In the work Nanshō meikwa daikwan are illustrations by master Tjo-sök, also called So-rim, who learnt in China and painted chiefly persons and fishes; master An Tjung-sik or Simtjön, celebrated for his landscapes, persons, flowers,



Plate III: Ornaments in the U-hyōnni tombs (Kokuryō), C. 565 A. D.
From a water-colour sketch by the author (cp. further the Chosen Kofun-heki-kwa-shifu).

birds, and, finally, master I Se-tan or Han-tjang, who likewise modelled himself on China. His sketches are really good (L. c. Nos. 85, 86, 87).

Some nice pictures are in the Ethnographical Museum in Munich, as, for instance, a Korean burgher (Fig. 280) with a fine head, according to the inscription on the back of the picture, the savant Ryongtjä, aged 54, painted by Tjin-sam, otherwise Il Tjöng; also, examples of simple Korean leaf-paintings, principally of costumes (Figs. 283—284).

Of interest is the varied decoration of the fan, which in summer is indispensable even for men and in better class homes is often the excuse for delicate drawings and water-colours (E. Zimmermann, l. c., plate I).

Finally, the Sino-Korean folding screens must not be forgotten. In keeping with the poverty of the country, the material is less costly than in China or Japan; many examples are decorated instead with fine Indian-ink drawings or water colours (Figs. 285—286; also, E. Zimmermann, l. c., plate 19).

The objects represented are principally flowers, trees, twigs or branches, birds (Fig. 282) beetles, moonlight and mountain landscapes, especially scenes from the Diamond Mountains; domestic occurrences; often also subjects taken from books on morals, or from history; in addition, moral maxims in graceful calligraphy or almost illegible characters.

An old Buddhist painter, Mun Ko-san by name, is shown in Fig. 286, seated in front of a Korean screen. It is a picture of modesty and contentment, and modesty and simplicity may be said to be the characteristic of Korean painting.

For the Korean artist a stick of Indian-ink, a brush, and a few colours is enough. If he can obtain silk, so much the better, if not, he makes shift with sized paper doubled. His natural taste guides him to correct dimensions and pleasing proportions.

He is a master of atmospheric effect, and frequently, though not so often as the Chinese and Japanese, paints simultaneously on one picture several landscapes conceived as a birds' eye view, and separated by cloud or mist. In linear and architectural perspective he follows the treatment of the period. The point of vision is not on the horizon but with the spectator; and so a table, for example, appears broader behind than before; but this incorrect perspective is not so noticeable as a rule in Korean as in Chinese pictures.

Korean painting holds a middle position between the boldly drawn Chinese pieces and the often over-refined Japanese method. Korea preserved a natural, unartificial taste for the beautiful, though in the manipulation of colour Japan is undoubtedly her superior.

Chapter 9

RELIGIOUS PAINTING

1. *Buddhist Painting*

Apart from one or two suggestions of Buddhist worship in the tombs of Ssang-yong and U-hyön-ni (cp. p. 138 above, Fig. 257, and coloured plate 4) the most ancient and interesting paintings by Korean artists are found on Japanese soil. They are the mural paintings in the Horiuji Kondō near Nara, which according to ancient tradition were executed by Tam-tjüng, and not as many have wrongly asserted by Tori¹. As they have been repeatedly copied² and discussed, only a short notice is required here. These old Korean paintings, together with the fine frescoes brought to light by the expeditions to Turfan, under Professors Grünwedel, Le Coq, Stein, Ōtani and others, which are now in the Turfan Museum in Berlin, the General Government (Ethnographical) Museum at Keijo and elsewhere, are among the most magnificent survivals from ancient Buddhist times — a description which may be completed by three illustrations in this book (Figs. 287—289). Draughtsmanship and method of painting afford, in addition, many parallels to the Turkestan³ pictures. The seated Buddha for instance (Fig. 288) may be compared with the Pranidhi scene (No. 15) in Temple No. 9 at Bāzāklīk (Pl. 17—29 in “Chotscho”, *Ergebnisse der Königlichen Preußischen Turfan-Expeditionen*, edited by A. v. Le Coq, Dietr. Reimer, Berlin 1913). The portrait has, moreover, many affinities with the Buddhist sculptures of the early T’ang period in China. Their common source lies in India (Gandhara) or possibly in Greece⁴.

No Buddhistic paintings have survived in Korea itself from the Paktje or Silla period; but in the third chapter — Hŭng-pöp — of the historical work on the Three Kingdoms, the following passage occurs:

“King Kyöng-myöng-wang, 925—928, the fifty-fourth king of his line, paid a visit to a certain bonzery, which had been destroyed by fire, and stayed there 14 days. He was on the point of leaving the place when there arose a sweet odour; clouds of all colours gathered over the monastery; the fishes, dragons, and other reptiles in the pools and lakes of the bonzery began to skip and play and dance.

¹ The paintings originated some 50 years after the Tori bronzes. Tamtjüng in Japanese is Donjō.

² Cp. the frontispiece in Vol. II of O. Münsterberg’s *Chinesische Kunstgeschichte*; Fischer, *Die Kunst Indiens, Chinas und Japans* pp. 398, 399; Kimmel, *Kunst Ostasiens* Pl. III.

³ It is not impossible that I-sêng, of the Khotan princely house, had a certain amount of influence on Korean art.

⁴ Le Coq’s and P. Pelliot’s works show that the influence of Greek and Christian civilisation on Buddhist art is clearly recognizable.

Now there were in the monastery two bonzes who had long intended to restore its ruined portion. When the population of the neighbourhood saw these curious happenings they were frightened and hastened to bring jewels, silk, and grain, so that the bonzes were able to finish the decoration of two rooms. The king, too, had some subsidiary temples restored. Then the bonzes asked leave to paint a portrait of the king and to hang it up for worship in the temple. But the king replied: "No, my figure is of little account; paint the Po-hyön-Posal!"¹

The two astute bonzes who so successfully practised the arts of painting and decoration were called Chong-hoa and Hong-ke.

Söl-ko of Silla, also (v. p. 139 above) according to tradition painted a Kwannon in the Monastery of Pun-hoang-sa near Kyöngtju and the figure of a Yuma in Tan-sök-sa near Tsintju, both with such delicacy and refinement that it was commonly reported that the paintings were the work of a spirit. Söl-ko lived before the union of the Three Kingdoms, or about 681 A. D.

Brushes, Indian ink, and painter's colours reached Japan from Korea as early as the 4th century A. D. and in the 5th century a "Painters ordinance" was introduced there.

Tradition further recounts that many paintings were given to the kings of Silla as presents, and that many of them were, in turn, sent by them as presents to the kings of Japan.

On the other hand, the Silla-kotjön, an historical work on Silla, relates that in the time of the T'ang dynasty celebrated masters came to Korea from China and painted pictures of "deep mourning" in the bonzery of Tjung-säng-sa.

Nothing more has survived in Korea from that ancient period. Some interesting mural paintings (Fig. 291), executed by an unknown master about 1377, are in the bonzery of Pu-sök-sa in Chungchöngto. They point in form to the old traditional methods of the Horiuji. The paintings of the Tamamushi shrine, which is said to be likewise of Korean origin, may be compared with them.

A curious painting (Fig. 293) of a Kwannon and a King of Judgment has survived in the Yu-tjöm-sa, Japanese: Yu-den-ji, in the Kŭmkangsan or Diamond Mountains in Korea.

A Kwannon, with the Book of Judgment by his side, sits enthroned above waves and clouds on a rocky islet carried by small horned devils. Close by is the King of Judgment in traditional garb; and on the left, behind the Kwannon, an attendant angel. The painting with its contrasts in colour — the white robed Kwannon stands out picturesquely as the chief personage — shows, in contradistinction to most Buddhist presentments, much animation. The inclusion

¹ Pohyön-Posal = Samantabhadra. Cp. Part III, chapter 5.

of nature in the picture, above all of the trees and rocks on the left of the islet, is admirably effected, and puts the picture, although it may not have been executed before the beginning of the I dynasty, in the front rank of Buddhist mural paintings. It represents the introduction of Buddhism into Korea. The image of Buddha was according to the Korean saga, brought by spirits directly from Gandhāra to the sea-shore of the outer Kūmkangsan or Diamond Mountains.

A painting which in its form is reminiscent partly of the Buddha statue of the Koryŏ epoch (cp. Fig. 175), partly of the Japanese images of Buddha may have originated about the same period (Fig. 290). The older Korean presentments are invariably more severe in expression, while the later Japanese or Korean paintings show the conventional smile. Amida-Buddha sits majestically on a richly ornamented pedestal. The drapery begins to appear somewhat festooned, almost angular. The glorioles are not entirely round, but are often in the shape of a broad oval. The clouds are peculiarly conventionalized, as can repeatedly be remarked in the works of Korean artists.

A Buddha of the 18th to the 19th century, surrounded by the ten Kings of Judgment, and their suites, with some heads of animals visible in the background, is shown in Fig. 294. The blending of the colours no longer displays the refined natural taste so admirable in the tombs of Kokuryŏ; all has sunk once more to the mechanical level.

A Kwannon from somewhere about the year 1750 (Fig. 292) reproduces certain contours which are met with in the most ancient Silla and Koryŏ period, as also in the art of Turfan, China, and Japan, but generally speaking the figure has gained in mannerism and lost in dignity and elegance.

The same is the case in the three following illustrations (Figs. 295—297) which all represent scenes from the Buddhist underworld. In the first picture (Fig. 295, cp. coloured plate in Weber, O. S. B., “Land der Morgenstille”, p. 128) two fearful, grim-visaged Princes of Hell lord it over the whole available surface, while the wordly recreations of the followers of Buddha, such as acting and dancing, female gossip, usury, etc., are portrayed in miniature. The King of Judgment “Yŏmna-tāwang”, surrounded by his escort, is depicted in Fig. 297, but colouring and design offer few characteristic features.

The eighth King of Judgment, “Phyŏng-tŭng-wang”, and the punishments of the underworld appear in Fig. 296. The picture, which dates from the year 1820, continues to show variety and action and its composition is successful. The clouds by which the different groups are separated differ entirely in their circular form from other representations. A couple of grotesques must also be noticed. A three-headed, muscularly-built Śiva (Fig. 298) was probably the symbol of the union of the three religions, Taoism, Confucianism, and Buddhism,

in the words of the old proverb: "Han san wei ji" or "It (China) embraces three (religions) and yet these are but one". Its terrifying, awe-inspiring appearance was intended to be impressive. At bottom all these divinities are not so much loved and venerated as dispensers of benefits, as feared in the character of bringers of misfortune.

An example of the resolution of delicate lines into loops and scallops is shown in Fig. 299. The warders of the temples or of the infernal regions are supposed on their side to keep away wicked, harmful, spirits by their grim-visaged appearance.

The next pictures, which represent hermits and Mountain-sprites, introduce a touch of poetry into the unvarying monotony of Buddhist painting.

The hermit who turned Sidharta-Buddha to self-communion is depicted (Fig. 300) in Korean "futurist style" amid the setting of a splendid landscape. The composition includes various symbols of immortal life, such as rocks and pines, bamboos and chrysanthemums, cranes, a waterfall and clouds. The pine-needles are as near as possible true to nature, but the adjacent rocks are quite angular and "cubist" and the waterfall, in delicately shaded perspective, is suggested by a few lines. The hermit, whose head is a genuine portrait, is seated on a mat in the centre of this brightly coloured landscape, smiling quietly and contentedly with his books and brushes behind him. In this picture all possible artistic tendencies clash with one another, but the Korean master was scarcely aware of any such conflict; on the contrary, he intended by this union of pictorial methods to embody in one picture life, movement, and contrast, and in this, he has admirably succeeded. The scalloped edges of the robe are evidence that this picture also originated in the Pong-ŭn monastery near Sŏul not earlier than the latter half of the 18th century.

The San-sin or mountain-sprite strayed into Korean Buddhism from some ancient popular belief, possibly from Taoism, and found therein universal acceptance¹. Out of more than 800 Buddhist temples and monasteries in Korea, there are scarcely 50 where this Toksin or hermit and San-sin or mountain-sprite have not still a small chapel or at least a portrait (Figs. 301, 302) in the principal temple. This fact also goes to prove that the worship of Buddha only succeeded in getting a footing and maintaining itself in Korea by accepting the indigenous worship of spirits and veneration of the forces of nature. The mountain-sprite is traditionally represented with a tiger and a fan. It was the dread of the tiger, who still claims his victims year by year, which was the origin of the veneration paid to this beneficent old personage².

¹ Cp. the author's article: "Ginseng, die Wunderwurzel des Ostens" in the memorial volume presented to P. Schmidt, Wien, *Anthropos* 1928.

² Coloured illustrations in *Binyon*, l. c. *Corean Paintings* Pls. LXX—LXXX, 2.

2. *Non-Buddhist Religious Art*

Among extra-Buddhist paintings in Korea to-day neither pictureless Confucianism nor modern Chōntoism, the religion of the way to Heaven, which owes its origin to the year 1854, are of any account. The cult of the War-god, showing traces of strong Chinese influence, with its stories of adventure, from the Han period eagerly devoured by Korean as well as by Chinese youth, has left behind some valuable paintings.

The adventures experienced by the hallowed commander and his comrades, have long stimulated the imagination of Eastern painters. In the two wings of the War-god's temple outside the Great East Gate of Sōul a series of extremely interesting paintings, with battle scenes from the time of the Three Chinese Kingdoms, are on view. One of these ten paintings is reproduced in Fig. 305, another, in colour, in N. Weber, "*Im Land der Morgenstille*".

In Fig. 303 the deified commander is shown with his two friends. The configuration of the clouds, which has evidently been the subject of much trouble, is curious. A similar treatment of them appears again in Fig. 304. The unknown artists of these works have succeeded in producing a thoroughly sympathetic atmosphere. The colours, as prescribed by Chinese models, are thickly put on and sometimes somewhat glaring; the War-god's face is indeed painted green. Green heads occur also in Chinese and Japanese paintings. Green is the colour of youthful vigour and robust manhood, and serves here as the symbol of the courage and bravery of Kwan-u and his companions.

Besides the worship of the War-god the Taoist faith in most diverse kinds of spirits is spread over the whole country. The mountain-sprite has been already mentioned. An excellent delineation of a Taoist star-god is seen in Fig. 306. The blending of the colours is admirable and the powerful manipulation of the drapery lends life and movement to the piece. In spite of its vagaries the picture has a monumental, a grand-featured aspect. The subject is foreign — Chinese — but the style and method is essentially and characteristically Korean.

Similar pictures are found in the Ethnographical Museum in Munich and at St. Ottilien; all belong to the best work of the past century.

Chapter 10

ILLUMINATION AND WOOD-ENGRAVING

Old Korean literature, religious as well as secular, embraces a large field. Not a few of its works are illustrated with drawings and pictures extremely

interesting from the point of view of the historian of art¹. They are usually miniatures, but always executed with artistic refinement and accuracy. Fig. 307, a Tournament at the King's court with a parade of military and civil officials, may serve as an example; the royal books of ceremonies are full of such pictures. Various Buddhist works, too, in extraordinarily delicate and neat calligraphy, often with silver or gold letters on a purple ground, are decorated with little drawings; often also with woodcuts.

There is a natural preference for the various Buddhas and Bodhisattvas, either singly or in groups. The exterior of the rolls themselves is often ornamented with pretty leaf-motives; so, amongst others, the seven rolls of the *Saddharma-pundarikam Sutra* of the time of King Chung-ryöl (1275—1308) which were discovered in a seven-storeyed stupa by the side of the Kă-kuk temple near Songto (Fig. 308).

Wood carving in Korea never attained to the importance which it reached in Japan, nor to the author's knowledge were any uni- or multi-coloured prints produced. The fact, however, remains that since the 13th century, that is since the Koryŏ period, a comparatively large number of wood-blocks, partly with inscriptions, partly with Buddhist pictures, have survived. In earlier days all books were printed with wood-blocks, on which Chinese and later also Korean texts were artistically engraved. In the important bonzery of Hă-in-sa (southern Korea) alone 80,000 of these blocks are preserved, most of them 20×30 cm. in size. Similarly the Thong-to-sa in southern Kyŭngsang and the Pong-ŭn-sa in Kyŏng-kŭ are celebrated for their well-stocked "libraries". In the latter monastery a large wood-block, 40×70 cm. in size, is preserved, which is according to the inscription a pious foundation. It has "Buddha's" foot on the front, and on the back an explanation of the Buddhist rosary or Yŭmtju; it is in the Korea Museum, St. Ottilien.

Many valuable plates with inscriptions, maps, etc., are found, besides, in the great libraries of the General Government and of the Prince I household. Many of these plates are over 1 m. long and 60—80 cm. broad. The characters are neatly engraved.

In this connection an event of historical importance should be brought to mind — the invention of printing with movable letters in the year 1403 under king Thă-tjong (1401—1418), fifty years before Gutenberg².

¹ The "Myoto-kamui-kwe" or "Order of the funeral ceremony in the royal ancestral temple" by Kim Uhang, Sŏul 1722, is worthy of special mention (University Library, Leipzig).

² Cp. the author's article "Die Koreanische Sprache und Schrift und Erfindung der Buchdruckerkunst", in the "Geist des Ostens" Munich 1913; also, "Ursprung der Koreanischen Schrift" in the "Mitt. d. Gesellschaft für Natur- u. Völkerkunde Ostasiens" Part II, Tokyo 1928.

It is possible that the difficulty of printing with wood-blocks as practised for centuries led to carrying out the idea of printing with movable wooden, copper, and bronze letters. A series of works has been decorated with woodcuts. With the beginning of the I dynasty Buddhism begins to wane, and Confucian literature comes once more to the front. Many of its works which often ran through an imposing series of new editions are ornamented with woodcuts in which the old (Chinese) traditions were sustained.

Illustrations to the Samkang-hängsil and O-ryun-hängsil, moral tales from ancient times very popular with Koreans, are shown in Figs. 309—312. Their contours are reminiscent of the designs on a bronze jug of the Koryŏ epoch (Cp. Fig. 451).

The following are among the outstanding works with old wood-engravings:

1. Sam-kang hängsil-to, 1431. Artist: Sol-sun.
2. O-ryun hängsil-to, 1588. Artist: I Pyŏng-mo.
3. Sŭng-hak sip-to or "Ten Pictures of Sacred Study", ca. 1575—1585. Artist: I-Hoang.
4. Kam-ŭng Phyŏn-to-sŏl or "Explanations of the Illustrated Book of 'Feelings'", painted to the order of I Thä-wang (1864—1907).
5. Pyŏng-tjang to-sŏl or "Explanations of Pictures of Soldiers", 1451. Artist unknown.
6. Mu-e-to pothong-tji ōnhä, prepared to the order of king Tjung-tjo.
7. Kuk-tjo o-rye-ŭi or "Explanations of the Five Ceremonies", printed between 1470—1494 to the order of king Song-tjong.

All the works quoted are with others in the private ownership of Professor U. Tanaka, Sŏul.

The Kwan-sŭng-tjekun sŭng-tjök-to with accounts of the heroic deeds of the Chinese commander and subsequent War-god Kwan-u is a splendid work with wood-engraved copies of old pictures. The interesting paintings preserved in the War-god's temple outside the Great East Gate of Sŏul are similar in style (Cp. Fig. 305).

In very recent times many Korean histories and reviews have been illustrated with woodcuts, some of which are coloured; a thorough appreciation of them must be postponed to another occasion. These pictures seldom attain the vivacity of the old wood engravings (Figs. 309—312) and many of them rise above mediocrity only in the delineation of gnarled pine-trees, branches of flowers, bamboos and such like.



Plate IV: Costumes from the "Tomb of the Two Pillars" Kokuryō.
6th century A. D. From the Chosen Koseki Zufu, Vol. 2.

PART V
POTTERY

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Chapter 1

GENERAL SURVEY

In the parts of this history, which deal with Architecture and Pagoda-structure and with sculpture and painting, works of art have come to light which are peculiar to Korea and justify a survey of Korean art as a whole. It has moreover been established that in these departments Korean art is characterized by a certain classicality and, in spite of its inherent simplicity, by a distinction and elegance of form which puts it in the same category as the art of China and Japan. So too Korean pottery by reason of its manifold variety, its magnificence, its richness of form and elegant classical repose as exemplified in numerous surviving

pieces, will be found in this part which deals with it, to be well calculated to arouse admiration. It enjoys, especially the pottery of the Koryŏ period (935—1392), not only in the Far East but in the whole history of art, great popularity and well-deserved esteem.

It would be well worth while to treat this part in special detail and to pass in review, piece by piece, the magnificent plates and vases brought to light mostly from the depths of tombs and at present dispersed in various national museums or held in private ownership; this, however, is outside the scope of a general History of Art and must be reserved for a special work. Here it is only possible to pass in review a small selection; but it will be sufficient to show that Korean art can rightly be called classic and that the Korean nation was endowed with a lofty sense of the beautiful and noble.

Korean pottery is not confined to cabinet-pieces. Earthenware dishes and pots, not to mention large water-vessels¹ known as “Toki” or “Hangari” are met with nowadays in almost every house. In form they do not show much divergence, and they are very rarely decorated with artistic inscriptions or ornaments, but all tend to show that the potter’s craft was a universal asset of the Korean people.

The cabinet-pieces, which seldom exceed 30—50 cm. in height, are of most interest for the purposes of this work. The pieces are not so overdone with colours and figures as those of China and Japan; but it is this very restraint, together with the extraordinarily soft tints of the over-glaze and an astonishing variety of forms, that gives Korean pottery its value.

Rich deposits of clay and argillaceous earth, of feldspar and kaolin in the dual combination of silicium and aluminium, are found all over Korea. There was accordingly in different parts of the country an abundant supply of material for wall- and roof-tiles; while kilns for firing celadon and porcelain existed in almost all provinces.

In the garden of the Catholic mission of Päk-tong, Sŏul, scarcely 100 m. from the place where the author is writing this passage, is a field where a slight disturbance of the surface brings to light a large quantity of old celadon sherds of the Koryŏ period. Glass, as a rule green and blue¹ (Figs. 313, 314), but also in other colours, and in some cases almost colourless, has been found in the oldest Silla tombs and other places. It is still an unsolved problem when this glass was introduced from the West, for the exterior form of bowls and goblets points undoubtedly to European influence. Whether in ancient times any factories for the production of glass had been started in Korea must be left undecided. All kinds of faience, celadon, stoneware and porcelain were classed under the general term “Saküi”

¹ Greenish glass bowls with dots as in Fig. 313 are found also in Japan: some are preserved in the treasure-house at Nara, Japan.

and the tile-burners, potters, and modellers of different kinds of porcelain formed a caste. All possible kinds of potters' wares were, as occasion and demand required, manufactured in the same workshop and often by the same master. Several master-potters owned as a rule a kiln in common; such is still the custom in Korea, a legacy doubtless from ancient times. Art and technique descended from father to son. For example, there still exist to-day in the village of Pun-wan on the Hankang families of potters who can look back on an unbroken line of ancestry and tradition of three or even four hundred years.

The potters of a place combined in guilds. They occupied in the economy of the nation a position analogous to, and on account of their rough manners, often below that of artisans and shop-keepers¹. There were, however, as for instance in Sin-ke-ryong and Kanghoa many potteries, known as Tjom, which owing to the delicacy and beauty of their wares were held in special regard. Scarcely any names of Korean master-potters have survived from ancient times; those handed down are of scarcely any value to the historian of art, because none of the more ancient pieces can be assigned to a particular person. The custom of stamping finished goods with a seal, a trade mark, or a brand was unknown in Korea. The heterogeneous character of the numerous vessels which have survived, as well as examples of Korean pottery in Japan, all tends to prove that schools, or better perhaps districts, existed in which potters worked on identical or similar motives and forms. The traces of Korean pottery extant in Japan will be followed in a special chapter. It is typical of the strength of Japanese civilization that the off-shoot planted there by Korea not only survived and was transplanted, but attained to an extraordinary many-sidedness; whereas in Korea the parent stock dwindled from its high estate to its present-day unimportance.

b) Analysis of raw material

The material for the preparation of tiles, celadon, and porcelain is, as has been remarked before, very abundant in Korea. The most important components are clay, feldspar, and kaolin. As a rule feldspar makes for transparency; the material becomes more fluid and glassy. Clay is added, even in the case of fine porcelain, to facilitate kneading and working. Various nuances, to which different names such as stoneware, celadon, faience, or porcelain are given, can be obtained according to the chemical composition of the materials and their baking in which the heat varies from 900—1350° C. Far Eastern colloquial language made no difference between them or at most distinguished them by their exterior colour as green, brown, black, or white "porcelain".

¹ This also explains why Korean historical works make such little mention of pottery.

According as silicium or aluminium predominates, two kinds of pure kaolin or porcelain earth can be distinguished. The analysis which has been made by the courtesy of Mr. J. H. Nardy of Tientsin for the special purpose of this work in the laboratory of the Tientsin "Kailan Mining Administration" gives the following result in the case of five different sherds.

	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>
SiO ₂	55,34	52,26	74,99	75,65	63,74
Al ₂ O ₃	31,89	38,76	15,28	15,71	24,46
Fe ₂ O ₃	1,24	0,20	0,41	0,32	1,12
CaO	0,21	—	1,67	0,31	(traces)
MgO	0,12	—	0,44	0,05	0,09
Alkali K ₂ O	0,86	0,10	1,07	0,12	3,99
Alkali Na ₂ O	0,37	1,16	4,11	3,87	—
H ₂ O (loss)	10,01	7,45	1,07	3,86	6,67
	100,04	99,93	99,04	99,89	100,07

In the following pages wall- and roof-tiles are treated of in Chapter 2; ornamental tiles with sculptures in Chapter 3; Silla period pottery in Chapter 4; Koryō epoch pottery in Chapter 5; figures of men and animals and pierced work in Chapter 6; Mishima-de in Chapter 7; I dynasty stoneware and porcelain in Chapter 8; white porcelain in Chapter 9; and finally the influence of Korean pottery on that of Japan in Chapter 10. It is often not easy to distinguish exactly between stoneware, faience, celadon, and porcelain; in these cases resort must be had to the services of museum authorities or connoisseurs of ceramics.

Chapter 2

ROOF-TILES

Ornamental clay tiles such as are known from the Creto-Mycenaean period are found in the stone age. Forms such as those in Figs. 315 and 317 have thereafter survived through thousands of years right down to the last century¹.

The Naknang (Japanese: Raku-rō) period has left a comparatively large number of bricks and sherds behind. Naknang was a Chinese colony on Korean soil; it is therefore not surprising that the forms found there show many affinities with those of the earlier and later Han period (c. 200 B. C. — 220 A. D.).

¹ In the Historical Museum in Moscow, Rooms 2—5, are interesting sherds of South Russian and Near Eastern pottery. Cp. Sbornik Mušēja Antropologii i Etnografii. Vol. 3. 1916. Pl. 13.

Among actual tiles two forms of simple roof-tiles can be distinguished; the round facing tile and the flat terminal tile (Fig. 316). Ornament varies between (1) simple stroke- and line-ornament (Fig. 315); (2) ornamental writing with a special preference for the Chinese characters for happiness or long life; (3) the Buddhist Sanskrit character for "om" "hum" (Figs. 326, 329); (4) stem- or leaf-ornament, and rosettes (Figs. 318—323, 326, 328, 332), and (5), especially in the Koryŏ epoch and later, animal-ornament, such as the crane, bat, cock, duck, phoenix, crab, hare, dragon, and such like (Figs. 324, 325, 327, 330, 331). At a royal tomb of the I dynasty dating from 1650 not far from Sŏul and from the bonzery of Pong-ŭn-sa the author was able to count on the boundary-wall alone 28 different forms of roof-tile and roof-tile ornament.

J. Moroga in the year 1925 published a special album with 22 plates of the roof-tiles of the three kingdoms of Kokuryŏ, Päkŭtje, and Silla, especially the last. These plates, as also the illustrations of this work (Figs. 318—332), show how copious the forms and motives were. It would be worth while to make a collection of various types of tiles alone; it might comprise hundreds, perhaps thousands of different ones, and would certainly arouse the admiration of all lovers of art.

Chapter 3 ORNAMENTAL TILES

Apart from roof-tiles expressly glazed for special cases after the Chinese pattern blue-green, yellow or red-brown, there are a great number of ornamental tiles for walls and friezes, which are made sometimes right-angled, sometimes like the segment of an arch. The date of origin does not differ at all from that of roof-tiles; the ornament is in part similar to what has been described in the last chapter; in fact many of the pieces described here might serve as terminal roof-tiles. Majolica work is found practically nowhere in Korea.

The richer ornamentation in the case of decorative tiles is the reason of this special chapter. A large series of masterly executed designs and motives are found which afford evidence of refined artistic taste, and support the author's repeated contention that Korean art by reason of its richness of design and prudent moderation is entitled to rank as the classic art of the Far East. From the Naknang (Japanese: Raku-rō) period a comparatively large number of sherds have been preserved, and new pieces are continually coming to light in the debris of the fields and slopes in the old colony near Phyŏngyang (Japanese: Heijo). A scene in bas-relief (Fig. 333) depicts a hare doing obeisance before the Father of hares. Geometrical figures, wings, floral and stem-design from the period of the three

kingdoms are shown in Figs. 336—346. The fabulous winged beasts encircled by clouds and the Chŏn-in or “celestial men”, flying with garments waving in the air shown in Figs. 334, 335, 347—351, bear a certain resemblance to the mural paintings of the Kokuryō period. Most of these ornamental tiles are 1000 years old and more. The broken pieces of two burnt tablets with single figures of the Sa-chŏn-Wang or “Four Kings of Heaven” have survived from Silla (Figs. 353, 354). They are executed in a style reminiscent of the Sōk-kul-am reliefs (Part III. Chapter 8) and of Gandhāra, and are magnificent pieces, unfortunately far too little known and appreciated. They originate from the Lokapāla temple near Kyōngtju, 679. A. D.

The extent of the Korean nation’s delight in art can be gauged by the diversity of forms and motives. The same stages of development present in the Renaissance, Baroque and Rococo periods in Europe are found, though much more slowly developed, in Korea. First comes deadly earnest — a preference for repose and symmetry of form, conventionalized flowers and creepers, a combination of floral and leaf-motive with figures of beasts and angels, comparable to arabesque. Next comes a bold assertion of principal forms with strong contrasts of light and shade, and preference for ponderous movement. lastly a graceful play of forms in untrammelled motion, a dancing and swaying amid flowers and clouds; and then again almost at once, the usual simplicity, repose, and symmetry, just as they crop up in the classic period of European art in aesthetic reaction against the earlier unrest. But whereas in Europe this powerful development in the history of art was only perfected after three centuries, in the Far East, and perhaps most pronouncedly in Korea, it appears almost at the same time during the Silla period, and draws all branches of art, especially sculpture, painting, pottery and the minor arts under its spell, only to fall abruptly from its high estate from the beginning of the 15th century.

The brisk manufacture of roof and ornamental tiles is intimately connected with the contemporaneous fabrication of stone- and faience-ware. There is no question in Korea of delicate transparent porcelain in the Western sense of the term.

Chapter 4

POTTERY OF THE SILLA PERIOD

The oldest examples of unglazed earthenware without any decoration, as found in the tombs of the Chinese colony of Naknang near Phyōngyang, can be passed over. Two groups of stone-ware from the Kaya and Silla period are of more interest. One group consists of greyish-black bowls or pots, resting

on feet or stands. These stands are characteristically provided with triangular or rectangular holes; are often divided into different storeys and decorated with waved lines, but are nevertheless as a rule quite primitive and simple. They were probably used for heating and keeping hot any food and drink in the bowls above, in which case the holes in the stands may have been used to create a draught. The pieces which make up the second group are vessels, some for containing rice, some urnal in character, richly ornamented with cord-, pearl-, and blossom-motive. Later Mishima-de is easily recognizable by the series-like arrangement and repetition of many lines. Many vessels of this shape from the Kaya and Silla period are found in the old graves of Southern and Central Japan; it is possible that the design migrated to Japan from Korea, equally possible that the races of Southern Korea and Southern Japan originally immigrated in company, and brought with them from the South Sea or the Malay Archipelago this the oldest form of known pottery. It is on the other hand a matter for surprise that single forms, for example the urn in Fig. 359, are reminiscent of ancient Creto-Mycenaean discoveries, of for instance neolithic potsherds from Crete and vases from Amorgos (Winter III p. 83, 12). The rectangular notches also occur repeatedly in Creto-Mycenaean art and in that of the Homeric period (Winter IV p. 113, Nos. 3, 8; p. 116; 3). The early Boeotian vase in the Art Museum of Bonn Academy, and the shallow bowl on a high stand in Berlin, figured in the *Archäologisches Jahrbuch*, 1888, No. 334 etc., may also furnish a comparison. Stands of the Silla and Kaya period, about the 3rd century A. D., from what is now Southern Kyüngsang are shown in Figs. 355, 356. Such earthenware stands occur in different varieties¹. The pot or a vase was put into the bowl on the top. A peculiar wheel-shaped water-container is shown in Fig. 357, and a shallow bowl on a high pedestal in Fig. 358; both pieces originate from Kaya-Silla and are in the Söul Government Museum².

An unglazed greyish-black urn from Kyöngtju is shown in Fig. 359; a glazed greenish-yellow earthenware one, also from Kyöngtju, in Fig. 360; glazed pieces of this early date — 3rd to 6th century A. D. — are extremely rare all over the Far East.

The neck of the vessel, especially in the most ancient period of the Three Kingdoms, was often decorated in Chinese fashion with small figures of animals, either stags, tortoises or mice, or serpents and similar beasts.³

Of great interest to the historian of civilisation are certain figures (Fig. 361) of intrinsically rough and uncouth workmanship, but characteristic of the art of the

¹ Cp. the Catalogue of the Le Blond collection in the Victoria and Albert Museum, London, Plates 1 and 2.

² Magnificent pieces were discovered by Mr. Imanishi of Söul.

³ See note 2 above.

period discovered by Mr. Umehara in a tomb near Kyōngtju. A war-horse with legs reminiscent of an elephant and equipped with saddle and bridle carries a rider with characteristically slit eyes and strongly beaked prominent nose in the field-equipment of the period. A bowl is buckled on behind the rider for carrying victuals or ammunition. The model which may belong to the 6th to 8th century is a wine-container; the steed is hollow, the spout in front is used for pouring out the wine, and the tail for holding the vessel. Stirrups which only came into use in Europe some centuries later were already in use at that time in Korea.

Although anatomically the piece leaves much to be desired, the fact that such works were attempted goes to prove that people of that period experienced a strong impulse in the direction of artistic activity. The pottery of the Silla epoch begins in spite of many stilted designs to evince a deep aesthetic understanding of conventionalization and of the artistic treatment of nature. The art which inspired it marks a noticeable advance towards, and may be considered as almost the overture to, the rich play of colour and form which was evolved practically independently of China in the pottery of the Koryō epoch.

Chapter 5

POTTERY OF THE KORYŎ DYNASTY (935—1392)

Songto, the new capital of the kings of Koryō, became immediately the spiritual centre of a new industry, which soon won over the whole empire and brought it under its spell. Side by side with plain pottery, the production of which continued as before, the influence of Songto was responsible for the introduction of an entirely new kind of greyish-green, delicately crackled porcelain, known to the Western world simply as Korean celadon¹, but called by the Koreans as a rule Koryō-kǐ, sometimes Hō-koryō-kǐ and by the Japanese Korai or E-Korai-yaki. Even nowadays after nearly a thousand years these beautifully shaped pieces with their ribbons and flowers and the delicate note of black and white in their leaves arouse astonishment. But what guarantees for Koryō pottery a place of honour for all time in the history of Art, not only that of the Far East but of all civilized nations, are those very characteristics which distinguish Korean pottery of the Koryō dynasty, and those are on the one hand an unsurpassed moderation in the use of ornament, on the other a classical perfection of form and a diversity of expression.

¹ Also written seladon or zeladon.

The Koreans of that period added to a classical feeling for art a high degree of perfection in technique. At a time when Europeans had hardly begun to dream of the possibility of a porcelain industry, this very industry had in the Far East, and especially in the somewhat restricted empire of Korea, worked its way under the influence of the Chinese Sung dynasty to a position of great perfection. Later ages may have discovered purer clays and stressed the importance of delicate transparent white ware; they may have made further progress in the technique of colouring; but they have seldom arrived at that peculiar excellence which finds expression in the celadon of the Koryŏ epoch.

To represent Songto as the centre of the industry is only half correct. The actual kilns for firing this celadon-ware are all situated in south-west Korea in the neighbourhood of Tang-tjŏn-ri in the district of Kang-tjin-kun, Southern Tjellato. Some 30—35 kilns are known there, all of which had to bring their produce to the great market at Songto.

1. Koryŏ-ki, Japanese: Korai-yaki (10th—14th century)

Four kinds of pottery are included in the general term Koryŏ-ki (Japanese: Korai-yaki) (a) pieces devoid of all ornament (b) pieces in relief or bas-relief known as Yang-kak (c) pieces with notched lines known as Ŭm-kak; finally (d) pieces with filled cavities known as Sang-kam (Japanese: Shōkan). The three first kinds are found also in similar form in China — differences are noted below — the last is peculiar to Korea.

a) Much of the Koryŏ period pottery is devoid of ornament. It comprises flat plates, small dishes and bowls, vases and jugs. The technique shows no marked difference from that of the Sung dynasty, but with regard to the material used the Chinese pieces are as a rule more darkly coloured than the Korean of the same period, and the larger-sized flat plates of Chinese production seldom show the six-fold indentation of border so popular in Korea. Most of the Korean pieces have in addition on the bottom surface three or more unglazed punctiform protuberances or “spurs” on which the pieces rested during firing. The differently arranged method of turning the potter’s wheel may also be noticed in the case of these and the following kinds of pottery.

b) Of considerably more artistic value than the preceding group are the celadons (Figs. 362—364, 371) with raised bas-relief-like ornaments, as a rule conventionalized lotus leaves, flowers, waves and clouds, or more rarely figures of children. All ornament was impressed before firing at one and the same time with the help of a negative wooden mould. Design and decoration have many affinities with the pottery of the Sung epoch (Fig. 371) but a strong self-consciousness is already in evidence, and forms and colours are found which are

impossible in China. In the case of doubtful pieces the same points of difference hold good as under (a), except that in Korean pieces a marginal decoration, such as meander, waved lines and such like, is often present whereas it is absent in Chinese examples.

A head-rest (Fig. 364) has a wonderfully delicate peony-motive distributed all over it. A bottle with leaf- and stem-ornament appears in Fig. 362; and a splendid jug, reminiscent of the best classical pieces, in Fig. 363; in this latter case there are more traces of Persian or Greek than Chinese influence. A massive faience cauldron on three legs has the meander motive on all six panels round it, and over this in high relief the outline of an animal figure. The cauldron is grey-green in colour and probably fashioned after a bronze model (Fig. 371).

c) Various pieces of faience, likewise bright green in colour, show the lines of ornament incised — Ŭm-kak. The glazing was poured over the whole piece, but could not penetrate sufficiently into the grooves, so that the layer of clay below is slightly visible; in this way magnificent tints and shadows were produced. Similar isolated pieces occur in China, but always with the difference indicated above. A frying-pan (Fig. 367) with plain line-ornament provides an original example in this group. Its technique forms an immediate stepping-stone to (d).

d) The most original pottery produced in Korea comes under this group. As in (c) lines, points, stars, flowers, or small flat surfaces were incised rather deeply on the finished piece; next filled with white kaolin or black clay; and finally rubbed smooth, fired and glazed. This process, known as “Sangkam” (Japanese: Shōkan) is often erroneously described as Mishima-de. The magnificent pieces of celadon ware, still so much admired to-day in museums, were produced in this fashion. The delicate crackle known in Japanese as “Kan-nyu”, in Chinese as “Hsiai-sao-wen”, is produced by sudden interruption of the firing.

The manifold variety of forms and the method of decoration is shown in Figs. 368—392. A peculiar reddish-brown tint which shows up wonderfully on the greyish-green ground is attained in some pieces by inlay, or less frequently by painting over with cupreous earths. (Figs. 369, 372, 389, 391.) Various pieces (e. g. Figs. 376, 382, 384, 385) show a combination of (b) and (d); that is the main surface is decorated as in relief with floral and leaf-ornament, but certain disc-like spaces are set apart, and flowers and leaves inlaid thereon in white and black earth. Persian and Indian influence is apparent in Fig. 387. Cp. the illustration in *Pouvourville, L'art Indo-Chinois* p. 229. — History relates that pieces with gold ornament, which excited admiration even in China, were presented to Kublai Khan (1260—1294) and to his successor (1297).

2. *Hö-koryō-kei*, Japanese: *Ekorai-yaki*

The Hö-koryō pieces originated in the last third of the Koryō dynasty. They differ from the preceding group, not only in the form of their ornament but also in the manner and method of their painting. (Figs. 388—389, 392—396.) The mineral colour deepened to dark-brown or black by ferro-manganese is applied to the finished shape in powerful lines; more rarely the juice of the date-plum (*Diospyros kaki*) is employed. The surface of the leaves is entirely filled in; the flower-petals dabbed on with the brush (Fig. 394). Brownish-black petals, placed loose lyin juxta-position, form a popular border (Figs. 389, 394, 396). The lower third of the vase is in many cases unglazed. The background in the Ekorai group is generally formed by a grey, not infrequently by a brown, and rarely by a whitish-yellow clay body.

Certain pieces (e. g. Fig. 391) show a combination of relief-like back-ground, decorated with ornament, and the brownish black over-painting of Ekorai-yaki.

Ekorai-yaki technique was also known in China under the name of Che-jou-yao, but Korean pieces are easily recognizable by their distinctive design. The centre of production was, as in the case of the celadon-ware above discussed, southern Tjellato, but the majority of the vases and plates were found in the graves of Songto and Kanghoa. The quantity of pieces found point to an unusually large production.

The pottery described in sections 1 and 2 were for the last firing placed, piece by piece, in clay coverings¹ or "saggars" and thereby protected from the direct effects of the hot air of the firing-kiln. Only in this way was it possible to arrive at the delicate tints so much admired to-day.

Chapter 6

PIERCED-WORK; FIGURES OF MEN AND ANIMALS

Most of the pottery-ware treated of in this chapter belongs to the Koryō period, but certain pieces belong to the commencement of the I dynasty, 12th—15th century. Its peculiar feature lies in the fact that the outward form is in accordance with Chinese models richer in variation and ornamented with a kind of relief. As described in Chapter 4, section 1, the grooved lines of Yang-kak or pottery in bas-relief, and Ŭm-kak or pottery with indented lines are only visible to a moderate extent; but these lines on the ware in question are modelled out to pattern; often the intervening spaces are punched out to the depth of 5—8 mm. or, where circumstances allow of it, pierced right through.

¹ Such coverings are still to be seen in the Prince I Museum, Sōul.

The great diversity of form in Koryŏ pottery is very striking. Melons, pumpkins, lotus-flowers, bamboo-shoots, etc., are especially popular. Models are found sometimes of a tortoise seated on an open lotus-flower (Fig. 398); sometimes of a dragon coiled round a tea-pot (Fig. 399). In other cases the surface is enlivened by leaves and flowers (Fig. 397, 400); even the hard headrest which takes the place of the western pillow is decorated (Fig. 403); or again water-containers are fashioned in the shape of ducks and geese for use in the preparation of Indian ink (Figs. 401, 402). The thick-set human figure (Fig. 407) with the simple conventionalized robe is a peculiar shape. The three-legged incense-burner (Fig. 406) with the highly conventionalized unicorn on the lid is a powerfully modelled piece of plain bright green celadon with slight crackle. Magnificent pieces, too, are the paint-brush holder (Fig. 404) and the incense-burner (Fig. 412). The structure of the latter piece especially gives evidence of wonderfully delicate, well proportioned modelling, as well as of great diversity in the play of line and form. Graceful little hares serve as pedestals and carry on their backs a finely curved slab. A second pedestal formed this time by six reversed (chrysanthemum) leaves carries an expanded lotus-flower from which emerges a massive, slightly notched slab with an almost ball-shaped pierced top-piece. This work in spite of its small dimensions — it is only 15 cm. high — bears witness to the genius of a great artist who understood how to invest this little incense-burner with a touch of the monumental.

For the purpose of this work only a few specially characteristic designs have been borrowed from the still abundant material in the Sŏul Museum; a review of the whole group makes it difficult to refrain from drawing special attention to the high artistic importance of Korean pottery of the period. The colouring of later Chinese and Japanese works may be finer; but the Koryŏ pottery singles itself out by its richness of form, its attractive monumental repose and restraint, its classical symmetry and noble proportions; to these may be added a refined feeling for quiet colours and chaste aloofness, and a certain dreaminess which is peculiar to the whole nation.

Chapter 7

MISHIMA-DE, HAKEME-YAKI, AND DARK-COLOURED FAIENCE

1. *Mishima-de*

Though the actual ware is Korean, the name *Mishima-de* is of Japanese origin and means "Handiwork of the Three Islands"; *Mishima* = Three Islands; *de* = hand or handiwork. Whether the Koreans ever had for it a popular name of their own has not been ascertained.

Mishima is the name of an old Shinto shrine in Japan, and is not to be confused with the place of the same name in Shizuoka-ken. A kind of calendar, called Koyomi-de, with a list of lucky and unlucky days, has for ages been printed there from wood-blocks. The script, with peculiar flourishes and difficult to read, ran down the page in long lines.

Certain Korean plates and bowls were decorated with rows of flowers¹, lines, points or dashes similar to the writing in the Mishima calendar and for that reason the whole group is called Mishima-de to distinguish it from the rest of Korai-celadon. The points and lines are as a rule punched out or notched in on the whitish-grey or whitish-yellow ground, then filled in with a white kaolin earth and rubbed smooth, and finally glazed and fired; frequently too the whole inner surface is covered with white earth, the figures are punched out and filled in with a coarser clay. This is the origin of the characteristic designs in Figs. 408—411.

Korean Mishima-de belongs to the period between the 13th and the beginning of the 17th century; Japanese Mishima-de to that between the second half of the 16th and the 17th century. The names of the masters of the Mishima-de industry have not survived; frequently the year of manufacture took the place of a seal and mark as may be seen in Figs. 408, 409. As centres of production many places in the provinces of Chungch'ŏng (especially: Ke-ryong-san) and Tjellato have claims to be considered.

The so-called Hake-Mishima in which the ornaments and lines meet in a spiral pattern occurs in conjunction with the kind above described.

Not everything which is catalogued as Mishima ware in European museums is entitled to the name. In the catalogue of the Le Blond collection in the Victoria and Albert Museum, London, Nos. 70, 74, 76, 77, 80, 86, 87, 88, 92, 93, 95 and 98, should not be classed as Mishima, but as Korean pottery.

Mishima-de differs from Shōkan ware (see above p. 164) not only in diversity of ornament but also in colour. The light, delicate, bright green which distinguishes Shōkan is not present in Mishima. Mishima-de does not as a rule show the delicate character of Korai-yaki; the decorative motives are coarser; the colour — whitish-gray — of the glazing does not impart the restfully dull, pleasant, congenial tint of the earlier Koryō celadon.

Larger pieces, such as vases, etc., are more rare. The decoration varies: sometimes the dragons are covered with rows of dots (Fig. 413); at others a double band of plain lines run round the vase, as for example in No. 105 of the Le Blond collection in the Victoria and Albert Museum, London. Similar pieces occur in the magnificent collection of the Dresden Porcelain Museum.

¹ Hence the name Hana-Mishima or Flower-Mishima.

2. *Hakeme-yaki*

Another kind of faience, not met with in China, was fired contemporaneously with Mishima-de in various kilns in the neighbourhood of Ke-ryong-san in Chung-chöng-to; Ko-ryong in Kyüng-sang-to; and Nam-mong-kun in Tjella-to. The forms which were sometimes incised, sometimes filled in with dark-coloured earth, were treated with a brush, hence the name "Hakeme"; and lines made by the bristles of a wide brush are often recognizable beneath the glazing. Three kinds are distinguished: (1) Hakeme E-Korai or simply E-hakeme with large leaf- and line-motives, coloured dark by means of ashes; (2) Hori-E-hakeme in which the lines of the "E" or picture are punched out, and finally (3) Shiro-E-hakeme in which the lines of the picture are punched out on a white ground, and filled in with blackish brown colouring.

Hakeme-yaki ware belongs in date to the I dynasty.

3. *Dark coloured faience*

A series of isolated pieces, differing but slightly from Chinese pottery, must be noticed here.

1) Kaki-otoshi-de, in which the design is applied on a dark-brown ground, like the fruit of the kaki or date-plum, the colour in all the intervening spaces being afterwards scraped off. In this way pieces are produced which show a certain affinity with Tz'u-chou pottery. The applied colour is known as Yu-yak, in Chinese: Che-jou-yao. The pieces differ from Chinese pottery not so much in technique as in the drawing of the leaves and lines.

2) Kaki-de, in Korean; Si-yu, similar in colour to the foregoing, but with a yellowish-brown predominating. The technique is the same as in the Chinese Sung ware, but the Korean pieces are obviously of a more vivid stamp.

3) Tun-han-de, so called, also originating from the Chinese Sung dynasty, is made to imitate "mazer" wood or bird's-eye maple. An illustration of it is in the catalogue of the Le Blond collection.

4) Ten-moku-yu ware, produced in large quantities in Korea from Chinese models has a curious dark-green colouring. In many cases the pieces are spotted with reddish-brown. The name Ten-moku is derived from mount T'ien-mu in China. There is an illustration in No. 111 of the catalogue of the Le Blond collection in the Victoria and Albert Museum in London. The shallow bowls with silvery shining drops in the glaze, remarkable from the point of view both of technique and of artistic merit, saw the light in the kilns of Manchuria in the district of Parhä (cp. p. 4). Parhä was a Korean settlement.

A fine piece occurs also in the Dresden Porcelain collection.

Korean pieces are as a rule not so tall as Chinese and are throughout more beautifully proportioned and coloured — their brown is brighter, their sheen more silvery.

Other varieties in brown such as To-ki may be passed over.

* * *

These various kinds of pottery-ware were produced partly in the Koryŏ period, that is in the time of the Chinese Sung and Yüan dynasties, partly in the beginning of the 15th century in the time of the Korean I dynasty. Contemporaneously under Ming influence a new kind of pottery, stone-ware with painted cobalt-blue ornament, comes into prominence. This is discussed in the following chapter.

Chapter 8

DECLINE OF KOREAN POTTERY IN THE TIME OF THE I DYNASTY

The golden age of Korean pottery falls between the 11th and the 14th century. The output of faience and celadon in all shades, as well as of pure porcelain was in the 15th century still fairly large, indeed outstanding pieces of Mishima-de, Hakeme-de and others have been cited in preceding pages as belonging to the commencement of the 15th century; but in general there are already symptoms of decline.

The suppression of Buddhism was the signal for a return to power of that chill Confucianism, whose adherents led as a rule a care-free existence and had accordingly both time and leisure to furnish their places with a refined appreciation of the beautiful, though the tastes of Confucian sages lay rather in the direction of learning than of art. The love of art, which was innate in the Korean people and found its easiest outlet in the objects of everyday life, continued to function and received in fact fresh and diverse incentives from the art of the Chinese Ming dynasty. But when towards the end of the 16th century the Japanese armies overran Korea, not only were many old-time monuments and heirlooms destroyed, but the complete severance from foreign countries thereafter imposed by the Korean government resulted in the stifling of all pleasure in production. Many of the Korean potter-families went back with the Japanese to the land of the Rising Sun, and became there during decades and centuries the founders or regenerators of a marvellous ceramic industry. But in the mother-country pottery dragged out an almost miserable existence, although some pieces were produced which in artistic perfection rise far above other productions of the 16th and 17th century.

Vessels are shown in Figs. 414, 417, and 418, which in form differ entirely from earlier types, and in technique suggest to some extent Chinese influence. A long neck (Fig. 417) and an angular shape (Fig. 419) are popular motives in the Kang-Hsi period, more correctly the second half of the 17th and first half of the 18th century.

A stone-ware vase (Fig. 416) in light-grey with dark-green and reddish-brown vine leaves and dark-blue pendent bunches of grapes is a fine piece, perhaps the finest produced by Korean potters during the 15th and 16th century. Leaves and tendrils are distributed over the surface with rare artistic skill. The vine is in Korea an uncommon motive for decoration; the wild vine with small edible grapes occurs almost exclusively in the mountains; and the cultivated grape has not the delicate flavour of European varieties. The neck of the vase is decorated with a simple brown-coloured geometric band with magnificent patina. It is a matter for regret that the piece has apparently no successors.

The Chinese dragon with clouds above (Fig. 415) is depicted on by far the greater number of vases and pots of similar designs. The cobalt-blue used in nearly all I dynasty pieces comes as a rule from China. On the whole a light dull cobalt-blue was most popular in Korean pottery; bright blue deep-toned pieces (Fig. 421) point to a recurrence of Japanese influence. So too do the plate and bowl reproduced in Fig. 422 with the characteristic three to four red points; these are pieces from Fusan in Southern Korea showing strong Arita influence. Thus Korea which was at one time the teacher of Japan was obliged in the second half of the last century to go back to school to her scholar.

The Japanese market nowadays dominates the Korean porcelain industry; even the stone-ware bowls and dishes are largely Japanese, though they are made to suit Korean taste and customs. Great earthen pots, fired black or brown, are produced to-day as a thousand years ago; the casually applied decoration, one or two lines or streaks, does not rise above handicraft level.

A Korean pottery factory, quite recently established on the island of Kang-hoa, appears to meditate a return to the old tradition. Grey-green stone-ware predominates with scanty but powerful leaf ornament; red, violet, or green colouring, and a defluent glaze.

Chapter 9

WHITE PORCELAIN

In earlier days there was no occasion for the Oriental to have any preference for white over coloured porcelain; the Korean names themselves show that Päk-tja or white porcelain (Japanese: Hyakuji) stood no higher in his estimation

than Chŏng-tja or celadon (Japanese: Seiji). The fact is that kaolin was known in Korea from the 8th century. Sometimes smaller ware was manufactured of pure kaolin, sometimes grey-green celadon was encrusted with white porcelain earth. The white porcelains of the Koryŏ period are slightly translucent and have a clear ring, but they never attained that snow-white delicacy of colour which is found in the later works of Europe, China, and Japan. The fault lay undoubtedly in a lack of technique, but a preference for light tinting is associated with it.

1. Undecorated

A wine-goblet on a high stand with a plate-like margin is shown in Fig. 423. The glazing shows slight crackle. Like many other pieces of the early Koryŏ period (935—1392) it is devoid of decoration and produces its effect solely by reason of its delicate proportions. In order to realize both the refinement of Korean taste and the progress made in the art of decoration, this work should be compared with the celadon in Fig. 376 and the bronze piece in Fig. 488.

2. With painted or engraved ornament

A flattish water-flask, scarcely 12 cm. high, engraved with conventionalized chrysanthemum blossoms and leaves is shown in Fig. 424. The glazing has no crackle, though crackle appears in Figs. 425, 426.

A wonderful piece of slightly translucent porcelain, white with a tinge of green, is reproduced in Fig. 427. The small mouth is encircled by a light cloud motive such as is not unusual in other works, the bottom is ornamented with black inlaid lotus-leaf. The outside of the vase is divided by grooved lines into six parts each of which is decorated with light willows, flowers, and birds. The crackle of the vase is magnificent; it is one of the most beautiful porcelains of the Koryŏ epoch. A slight suggestion of cream-colour appears in many pieces, a tint which recurs more especially in more ancient Satsuma pieces.

3. Decorated in relief

The richness of form in Koryŏ pottery is unparalleled. A shallow bowl (Fig. 430) with a pattern in relief, showing waves and breakers and two boys not unlike to water-nymphs, might in fulness of form and line be almost of Chinese origin; but the variety and play of the lines point to the work as Korean¹.

A small corrugated pot (Fig. 429) decorated on its upper third with peonies or chrysanthemums is worthy of notice; while a piece (Fig. 426) indicating Persian influence has engraving on its lower, and obliquely radiating lines on its upper portion or cover.

¹ A similar piece is in the Dresden Porcelain Museum.

A pitcher (Fig. 428) 22 1/2 cm. high with engraved lines is of curious shape; it differs materially from Chinese forms and smacks more of Western, especially Sin-kiang influence.

A head-rest for sleeping (Fig. 431) shows that artistic pottery drew into its charmed circle not only vases and dinner services, but every possible article of everyday life. Pillows were rarely used and then only in winter; in summer a square piece of wood, or as in the present case a porcelain support, was put under the neck. The result may have been refreshing; and there is no doubt about the success of the idea from the artistic standpoint. Two tigers are seen running round the foot, each trying to catch the other, but always stopped by a blow from the adversary's tail. The work is rough and clumsy, but forms a nice cabinet-piece.

The two next pieces belong partly to the Koryŏ, partly to a later (I dynasty) period. They are a small incense-burner (Fig. 432) with removable cover showing Chinese influence; and a water vessel for preparing Indian ink shaped like a peach, complete with stalk and twig, and with leaves in relief.

Chapter 10

KOREAN INFLUENCE ON JAPANESE POTTERY

It was only on rare occasions that Japan had direct intercourse with China; her usual route led through Korea. It was by this roundabout way, and in an already partly modified Korean shape, that Japan received not only her script and literature, but her religion and her art. Traces of Sino-Korean architecture, sculpture and painting have been noted as occurring in Japan on different occasions during the course of this work. On pottery Korean influence was even greater and certainly much more obvious, partly because it is of later date, and partly because it is exhaustively discussed in various histories and chronicles; indeed, as is not the case in the mother-land Korea, the names of numerous master-potters and their places of abode have survived. Altogether twelve places or provinces can be enumerated, which have become famous through Korean master-potters. They are: on the main island of Hondo: Kyoto, Nagato, and Izumo; on the south island of Kyushu: Agano, Yats'shiro, Takatori, Karatsu, Arita, Hirado, Satsuma, and Josa; besides Susa on the island of Tsushima between Korea and Japan. Attention has been repeatedly drawn to this influence by Otto Kummel, a fine connoisseur of Japanese pottery, who has sharply denounced that lack of the critical faculty which in many parts of Europe has resulted in pieces of little value, merely intended for export, and considered of little worth by the Japanese themselves, being classed as classical ware and praised accordingly.

The position of the various places quoted is shown on the map of Japan on the next page.

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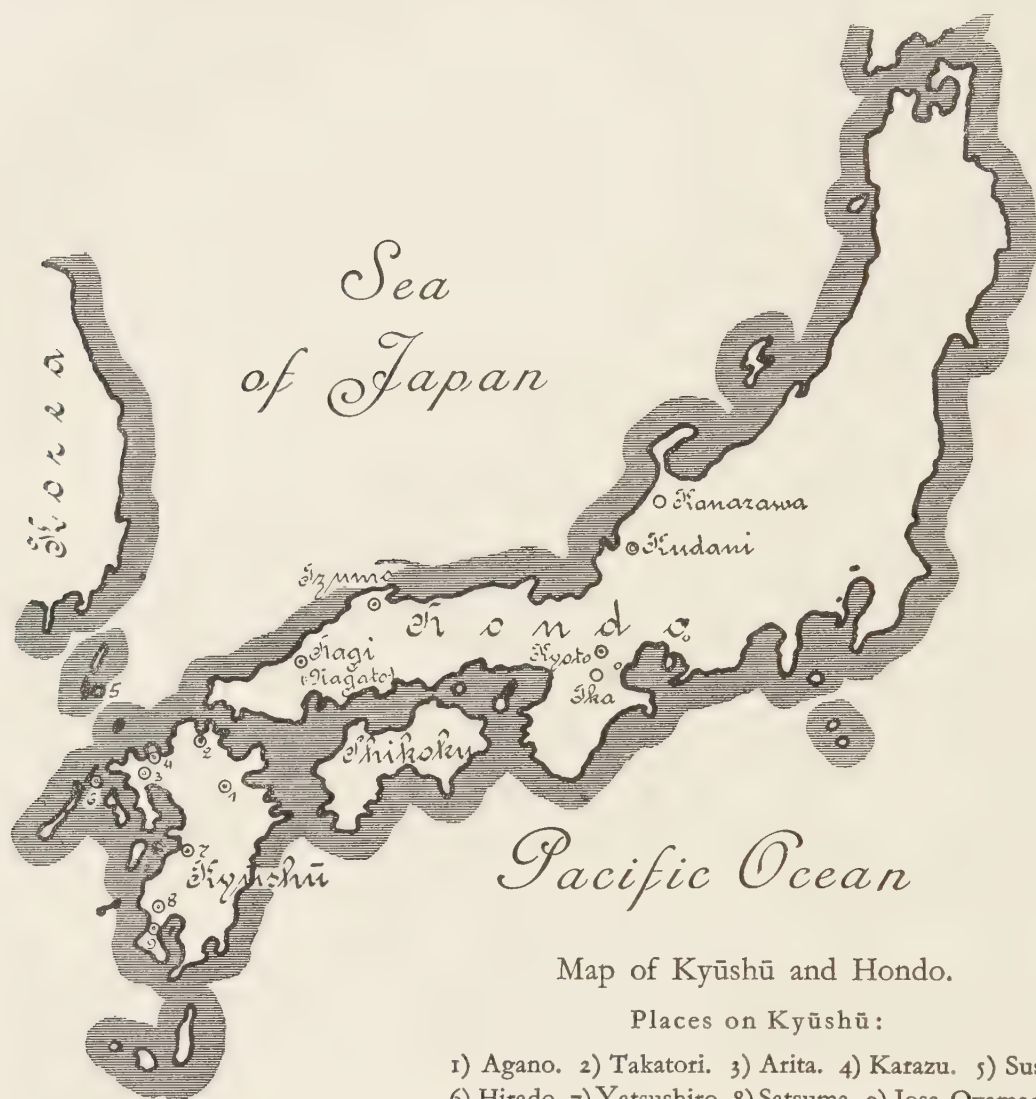
1. The chief town of the province of Kyoto, earlier Yamashiro, is celebrated for its ceramic production. Tradition gives the 5th century as the date of origin of the first potteries in Kyoto, but it was not until the last half of the 16th century that a brisker productivity set in. It was started by a Korean, known in Japanese as Ameya, but in Korean as Yödtjip, which means seller of “Yöd” — honey made from barley or Indian millet-meal and similar to Turkish honey. After his death his wife became an Ama or female bonze in a Buddhist monastery, hence the name Amayaki. Their son was Chioyu, known under his later name of Chojiro, who as a reward for his excellent work was presented by Hideyoshi († 1598) with a gold seal inscribed with the word Raku or Happiness.

The bright yellow, coarse-grained earthenware, known as Raku-yaki, thickly glazed in black but occasionally in green, red and brown, was in the main “Chawan”, that is bowls and vessels for the tea ceremony. The fourteenth generation of the family of Kichisaemon is still living in Kyoto to-day, and making a popular Raku ware; but it was a highly gifted Japanese, Nono-mura Ninsei, who established the world-wide reputation of the Kyoto pottery industry.

2. Nagato. The pottery industry was started in the province of Yamaguchi, formerly Hagi, at the beginning of the 16th century, but it was again the year 1598 which infused new life into a feeble output. The Korean I-Kyöng, in Japanese Ri-kei, who called himself later by the Japanese-turned name of Koraisaemon, worked here on his native patterns, turning out now reddish-yellow finely crackled glazes; now grey put on with a brush; now vessels in Mishima style. This Korean technique was continued almost unchanged during the 17th century. A descendant, one Kizo, of this generation is still alive to-day in Hagi.

3. The pottery of Izumo, now the province of Shimane, was started from Nagato and was therefore under Korean influence. Kwon Changküi, in Japanese Kurasaki Gombei († 1694), a pupil of the above mentioned I-Kyöng or Ri-kei was called to this province in the year 1675, and continued his work in Fujina and Gyosan, — not Rakusan as Pelka erroneously states on page 81; Rakusan was the name of the Daimyo. He made use of a yellow, delicately crackled glaze and painted on his Chawan, or tea-crockery, monumentally conceived landscape sketches in colour with extraordinary effects of light and shade. “His Izumiyaki preserves the character of the Onihagi — Oni means demon — invented by him” Pelka p. 81. Gombei was never of sufficient importance to found a school.

4. Agano in the province of Oida, formerly Buzen, owes its origin likewise to a Korean, one Tjōnkā, in Japanese Sonkai, who was brought over from Korea by the Daimyo Hosokana Tadatoshī and started in 1602 the first kiln in Agano. From this place he afterwards took the name of Agano Kizo. He worked at first in his native style, but allowed himself later to be influenced by the Japanese



artist Enshu, and his works show a faint resemblance to the Takatori technique. Magozaemon his second son carried on the work while his father went with his master in 1632 to the province of Higo now Kumamoto.

5. Yatsushiro, in the province of Kumamoto earlier Higo, shows more than Agano a Korean stamp. Here again Kizo worked entirely as his taste dictated and

in his native tradition, and was obviously under no obligation to consider foreign wishes. "The works of this period are reddish-grey tinted vessels, like faience or semi-porcelain, coated with thin grey engobe, showing in relief flowers and other patterns, which following the Mishima style are picked out in white; green glazings are also found therewith." (Pelka p. 92.)

6. Takatori, in the province of Fukuoka formerly Chikuzen, was founded by Phallang-Hachiro and Sinkurang-Shinkuro, who were brought back by the prince of Chikuzen from his expedition to Korea in 1598. Both started making tea-crockery after Chinese patterns with dull-brown glazes spotted with black, known under the name of Ko-takatori. Later after the death of Shinkuro, Hachiro and his son Hachiroemon were sent by prince Tadayuki to the most celebrated artist in tea-ware of the period, Kotori Enshu, who perfected decoration and colouring. On their return to Takatori the two masters joined forces with a potter from Karazu, named Igarashi Jizaemon, an expert in Seto glaze, and subsequently produced the ware called after the gifted originator Enshu-Takatori. The shapes of this ware and its glazes with their dazzling colours, which run through all shades of yellow, brown and grey, are among the finest produced by Japanese potters. A wonderful synthesis of the ideas of Korean and Japanese artists had come into being: Korea imparted to the form her classical stamp; Japan clothed it in the garb of a marvellous galaxy of colours. — Nowadays, unfortunately, only common everyday pieces are produced in these localities.

7. Karazu, in the province of Saga earlier Hizen, with a harbour which had long been the medium of intercourse with China, had its potteries centuries before the arrival of Korean art-potters; but apart from ware for everyday use scarcely anything of value was produced. Korean potters are found in Karazu as early as the 15th century; but it was the Japanese military expedition to Korea in 1592—1598, as a consequence of which Korean artists got as far as Karazu, which gave the real incentive to improvement. This is indicated by the names Okugorai or old Korea, and Chosen-karazu — Chosen is another name for Korea — but the ware itself shows in its forms affinity with Korean productions, and tints and glazes imported from Korea were used for it. Later productions also such as Seto-karazu with its cream-coloured, yellow-white glaze and partially black painting, are of Korean origin.

Karazu started the manufacture of porcelain comparatively early, but greater prominence was reached by the next place.

8. Arita, in the province of Saga formerly Hizen. In the year 1605 a potter called I Samphyōng, in Japanese Ri Sampei, who had settled in or near Arita after the expedition of 1598, discovered in the neighbourhood of Izumiyama rich deposits of kaolin which made possible the opening of great porcelain fac-

tories. Production expanded at such a rate that as early as the year 1637 it was necessary to curtail the number of pottery-making families to 155. In order to economize the stocks of wood in the forests no family was allowed more than one wheel. The technique of the period was, under Chinese influence, perfected by the Japanese Toshima Tokuzemon and Sakaida Kakiemon about the middle of the 17th century.

9. Hirado, in the province of Nagasaki formerly Hizen, is likewise indebted to Koreans for its existence. It was founded in 1569 and at first, till well into the 17th century, earthenware was manufactured there; it was not till 1712 that a change was made to porcelain. Clays were found in the islands of Amakusa and Goto which proved serviceable when mixed with those found in the country. Here too the Japanese showed themselves apt pupils; and porcelains were soon manufactured which surpassed the Nabeshima ware of Arita, Inayagawa and Okochi.

10. Satsuma, in the province of Kagoshima. This is the name most familiar to lovers of porcelain and yet the majority of pieces in circulation thereunder are forged; and much ware, turned out for export and of little value, has found its way to Europe. Real Satsumayaki is of pre-eminent quality and splendid form and colour.

"The whole Satsuma-ware complex is of Korean, not Japanese origin. It is Korea's spirit which is made manifest in it, whether it consists of deliberate copies, or, as in later periods, of reproductions of old Korean models". (Pelka p. 102.)

The Daimyo Shimazu Yoshihiro of Satsuma brought back 17 potters from the Korean expedition of 1598, and settled them in the harbour town of Kagoshima. From there they migrated on to Nawashirogawa. There a clay of extraordinarily fine consistency was found by master Pak, in Japanese Boko, which enabled him to imitate the delicately crackled ivory-coloured glazes of a particular kind of Korean ware. "These glazes are, taken as a whole, the expression of an extraordinarily cultivated taste." (Pelka p. 103.) In the 18th century Hoko, a great grandson of the Josa master Hochu started painting the hitherto undecorated surfaces with soft muffle (clay-oven) colours in Nishiki style, that is like mosaic or brocade; finally at the end of the 18th century Kono Sanemon of Tateno added gold to the variegated patterns.

11. Josa and Oyamada, in the province of Kagoshima formerly Osumi, were also founded by Koreans under the leadership of Hochu of Kagoshima. This ware only differs from Satsuma porcelain in technical details. The Josa Chaire¹ ware has milky white spots in the greenish coating on the brown under-glaze; in the Jakatsu or snake-skin glaze this colour in fact predominates.

¹ Cha-ire = tea-jar (small caddy for powdered tea).

12. Susa, situated on the island of Tsushima, and now part of the province of Nagasaki, was formerly Korean territory, but has changed its ownership continually, and is now again Japanese. Potteries have existed there since the close of the 8th century, but the ware manufactured showed little individuality as compared to the Korean ware of the Silla and Koryŏ dynasty. Strikingly good porcelain, partly in Mishima style, was also manufactured in Susa in the 17th century. The Susa productions bear no special marks.

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A survey of what has been said in this chapter appears to support the contention that Korean pottery exercised a prominent, not to say preponderating influence on Japan. The foundation of this magnificent industry was Hideyoshi's politically unsuccessful invasion of Korea. Then for the first time princes and people came from Japan on a great military expedition to a foreign country, and saw there "something new". The Daimyos, realizing what it might mean for the future revival of their national culture and industry, brought back with them capable Koreans, not so much as hostages or prisoners as instructors for their own countrymen. It was Koreans who originally brought with them the most important porcelain earths from Korea to Japan, and when these supplies were exhausted sought and found kaolins and fine clays in their new home, so that factories which still enjoy a reputation to a great extent world-wide were started in about a dozen places.

Pottery affords a classical example of the delightful works of art which can be created by the whole-hearted co-operation of different peoples. China's technique; Korea's beauty of form, flexibility and natural sense of harmony; Japan's love of dazzling colours, all combined to create a symphony of marvellous beauty in that ceramic ware which will for all time remain the delight of mankind.

PART VI

HANDICRAFTS OTHER THAN POTTERY

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Chapter 1

GENERAL

It must be premised here that apart from pottery, to which a special chapter has been devoted, handicrafts were enthusiastically practised in Korea, and that even at the present day pretty articles are produced which arouse the interest of travellers and lovers of art, although this branch of industry has never attained to the importance of architecture, sculpture, painting and pottery.

It would be certainly erroneous to consider Korea as a country lacking in handicrafts. Though much has been lost, much that is valuable survives, including pieces remarkable for their individuality and always differing from Chinese productions in form and conception. Many indeed like the great bells of Silla, which have luckily been preserved, and are still at the present day the most ancient bells in the whole of the Far East, exhibit a perfection of form which has never been surpassed.

Although the technique of bell-founding may have originated in China, and Chinese influence may have had its effect on form and on certain isolated ornamental motives, the fact that in China the oldest bells have been lost, while in Korea they have survived in a perfect state of preservation, not only justifies their treatment as Korean in this work, but also gives good reason for specially directing the attention of historians of art to that long hermetically-sealed country.

In the following pages, stone- steatite- and crystal-work is discussed in chapter 2; bronze articles in chapter 3; bronze mirrors in chapter 4; bronze bells in chapter 5; gold and silver work in chapter 6; lacquer in chapter 7; wood-work in chapter 8; and, finally, embroidery and dress in chapter 9.

Chapter 2

WORKS IN STONE, STEATITE, AND CRYSTAL

The most interesting survivals from ancient times in this branch of art are the magatama, in Korean ku-ok, made to imitate seals' teeth, and sometimes manufactured of soap-stone, but generally of chrysoprase or topaz.

They are found in great numbers in the tombs of Päkije and Silla, as well as Kaya, but most of all in northern Kyüngsangto, in the two Tjellatos, and to a certain extent in Kangwonto, all in eastern and southern Korea; also in southern Japan and some districts of Hondo, especially in the neighbourhood of Nara; that is, in those districts which have long had intimate relations with Korea.

The white, green, and brownish-coloured magatama (Fig. 434) from an old tomb near Chang-ryong-kyotong in southern Kyüngsangto, were valued as highly as precious stones, and the crowns of the kings of Silla and the jewels of noble ladies were decorated with them¹.

Crystal, especially rock-crystal, is not so often employed. Generally it appears in the form of small knickknacks, such as seals (Fig. 436) or occasionally Buddhist devotional objects, pocket statuettes (Fig. 435) and such like.

A small crystal disc of the Naknang period (Fig. 441), a symbol of heaven, deserves special notice. It was discovered in 1916 by Professor Sekino near Sök-am-ni, Tätong-kang, No. 9. The ornament is reminiscent of the tiles of the same period.

The use of steatite and jade² was from early times popular in decoration and carving, though not to such an abnormal extent as in China. They were chiefly used for small pagodas; for seals with an animal as handle (Fig. 433); for palettes for rubbing Indian ink; for small vases and plates; and later for tobacco-jars. Slate was not infrequently used instead of steatite, especially for Indian ink palettes (Figs. 437—439).

¹ Cp. F. v. Siebold, *Nippon* I, p. 394.

² Under the term "yü" corrupted in Portuguese into "jade", the Chinese include various minerals such as nephrite and jadeite.

Chapter 3

BRONZE ARTICLES

Side by side with finds from the stone age, which in Korea have been made chiefly in Tumangkang and on the Han river, it is natural that the bronze-work of the most ancient periods, should arouse deep interest. The articles which have survived belonged for the most part to Chinese immigrants, and include principally pieces of money, tool-shaped "cash", lance-heads, cauldrons, etc.

The Japanese archaeologist, Mr. K. Kato, discovered in September 1927 in north western Korea old coins which possibly go back to the time of Confucius (500 B. C.) Old coins of the Han period (about 200 B. C. to 220 A. D.), found in the neighbourhood of Phyöngyang, are shown in Figs. 442, 443¹. On them, as in China during the Han period, occurs the motive of the double-headed snake, which appears in the same form, at an interval of 1500 years, on a Korean bell now in the Ethnological Museum in Cologne (Illustrated in the *Archiv für Orientalische Kunst*, Plate 4).

The coin in Fig. 443, is shaped obviously like a shovel or spade. Household-utensils and implements of everyday life were also used originally for purposes of barter; later their shape, considerably reduced in size, was retained and they were stamped as coins.

The interest of these ancient bronze pieces is chiefly archaeological, but for the historian of art also they provide old forms and methods of decoration.

A number of lance-heads, knives, etc. survive from the Silla period and are in the museums of Keijo and Kyöngtju. Some of the pieces are even prehistoric; the shapes (Fig. 440) are striking and have quite a modern air about them.

A cauldron (Fig. 445) 17 cm. high, from the Chinese colony of Naknang, is powerfully designed. It stands on three feet in the shape of conventionalized animals, such as were often depicted in later centuries. The ornamental plate over the ring bears a certain resemblance to the old coins in Figs. 442, 443. A jug (Fig. 447) from the Koryö period is of totally different shape; its inflated contours are reminiscent of Central Asiatic and Persian art.

A bulky incense-burner (Fig. 444) of the I dynasty period (1865), stands in front of the throne-room of the imposing Kyöng-pok palace, while a similar one stands at each corner. It shows in its design much stronger traces of Chinese influence than, for instance, many other pieces of the Silla and Koryö period. The feet are comparatively ungainly; the ornament plain; and the handles in their angularity pure Chinese.

¹ Cp. R. *Schlösser*, *Klanggerätmünzen in Sinica*, III (1928), pp. 99, 110.

The next illustrations transport the reader back to very ancient times. An incense-pan (Fig. 448), which dates from the first half of the Silla epoch and is of peculiar shape¹, comes from the "Crown Tomb" of Kyōngtju. A sword-hilt (Fig. 449) with highly conventionalized beasts on each side, joined together by a peculiar head with eyes, nose, and mouth, belongs likewise to the oldest historical period of Korea; and tends to show that the busy artists of that period included everything in their sphere of operations. Head-forms such as these are of frequent recurrence chiefly during the Silla period not only on tiles from Kyōngtju and Sa-chōn-wang-sa, but also on iron- and bronze-work.

A door-handle (Fig. 446) dates from the 7th to the 8th century. These "devil's mask", "glutton's-mask" or "T'ao-t'ieh" forms also occur in China, and can be traced through Turfan to Greece². (Cp. the Turfan Museum in Berlin.)

A large, sacrificial vessel (Fig. 450) 35 cm. high, standing on a broad base and intended to hold steaming rice, has survived from the Koryō period. It is a fine bronze piece, inscribed in Sanskrit on inlaid silver with the words "Om mani padmi hum", each word being encircled by lotus-leaf decoration; the rest of the space is filled up by leaf- and stem-ornament. Both form and proportions are highly successful.

A bronze dish (Fig. 452) with a delicately chased Bodhisattva, seated on an open lotus-flower and surrounded by clouds, is of especially fine workmanship. This fine piece, which dates from the 12th to 13th century and is now in the Munich Ethnographical Museum, can hardly have been unique of its kind, and no doubt similar works in great perfection will be discovered later. As a rule, however, Buddhism has not given any special furtherance to the cause of handicrafts.

A bronze water-jug (Fig. 451), inlaid with silver work, makes a fitting close to this chapter. It is a well-shaped piece, 40 cm. high, with decoration of clouds, birds, a willow-tree and mountains, and in addition on foot and neck light, festooned lines of conventionalized lotus-leaves; it was found in a tomb near Songto, Japanese: Kaijo, and belongs, no doubt, to the Koryō dynasty.

The few characteristic pieces picked out from the abundant material preserved in different museums go to support the author's contention that in this, as in other branches of art, Korea holds the mean between the often rather massive and exuberant art of China and the whimsical grace which marked the evolution of the art of Japan.

¹ Cp. *Le Coq*, *Bilderatlas von Mittelasien*, p. 41, fig. 14.

² The Greek Medusa's head also crops up here now and again. Cp. *Le Coq*, *Auf Hellas Spuren*, Berlin 1926. — *Bilderatlas von Mittelasien*, Berlin 1925, pp. 94, 95.

The creations of Korean art have a classic beauty of form, and a restrained, discreet ornament; the best pieces bear witness to the refined, natural, artistic faculty of the artists.

Judging by form and ornament alone, pieces like the water-bottle (Fig. 451) could only be ascribed to Korea; and, indeed, to the golden age of Korean artistic productivity.

Iron fittings, as well as a variety of objects made out of Päk-tong or "white metal", an alloy of brass, copper, and more rarely silver, are met with down to the present day. Fittings chiefly used for chests of drawers, boxes, and so forth, are manufactured in the neighbourhood of Söul, and in southern Korea from yellowish-white päk-tong and either cut out into butterflies, birds, flowers, and leaves, or pierced with circles, swastikas, meander, etc.

In Phyöngyang, Wonsan, and other places in northern Korea, fittings are preferably punched out of sheet-iron; the forms are essentially the same with a tendency to circular and right-angled shapes. Some examples are to be found in the Ethnographical Museum at St. Ottilien.

A great many chandeliers, with richly ornamented screens and reflectors¹, are manufactured nowadays out of brass or päk-tong; as also are locks, small boxes, and dishes with engraved or inlaid ornament such as meander-beading, wave- and leaf-motive, flowers, twigs, butterflies, and birds², not to mention the octogram and the Korean coat-of-arms.

For decorating brass-work, which is still a flourishing industry (cp. Fig. 502) Chinese characters are popular.

Chapter 4

BRONZE MIRRORS

Bronze mirrors can be shown to have been in use in the Chinese colony of Naknang (Chinese: Lolang; Japanese: Rakurō) on the Tā-tong river, which means that they have been known in Korea since the earliest times, or roughly, for about 2000 years. They were looked on as objects of price and as such were put into the tombs of the dead. It is not known when they first arrived in Korea — even historians are silent on this point — but accounts have survived to the present day which characterize them as something out of the ordinary³.

The oldest mirrors which have survived exhibit little variation in design and ornament from those of the Han period. In one from Naknang (Fig. 453)

¹ Cp. *Zimmermann*, *Koreanische Kunst* I. c. Plate V.

² Cp. Plate III and IV in *Zimmermann*, as above.

³ Cp. the author's *Koreanische Märchen und Erzählungen*, Nr. 9. St. Ottilien 1929.

archaic, mostly geometrical forms predominate; in other cases figures and enigmatical inscriptions¹ occur.

A number of mirrors of the T'ang period (618—909) have also been obtained from Korean tombs. They begin to exhibit richer and heavier workmanship; the favourite decoration is stem-ornament and animals (Fig. 454).

New mirrors with new motives reached Korea during the Chinese Sung period (960—1278), though pieces of Korean manufacture (Figs. 455—460) are found along with those imported. To this category belong principally those inscribed with the Yuchen character, Korean: Yö-chin (Fig. 461) or with Sanskrit Letters (Fig. 462) although the latter might also be met with in China. This curious Yuchen script, which has not been fully deciphered up to the present day, was employed in northern Manchuria and to a certain extent in northern Korea.

There was a very brisk production of bronze mirrors in Korea during the Koryö dynasty (935—1392) indeed some pieces, e. g. that in Fig. 458, bear the superscription: "Koryö-kuk tjo" or "made in Koryö". In this example, now in the private ownership of St. Benedict's Abbey, Tokwon-Wonsan, which dates from the time of king Sintjong (1198—1205) the curious interlacing of the stem-ornament is noticeable. Exactly similar motives appear in Creto-Mycenaean art², but are not found, curiously enough, on contemporaneous Korean pottery or metal bowls, although other motives of the same period, such as tongues of fire, willow trees, etc., occur in paintings and on celadon ware; it is just possible that foreign influence is apparent in these mirrors. No similar motive has, hitherto, been found in Chinese art.

Chinese origin is usually, not difficult to detect in houses with raised gable ends, in the cut of garments, and in the somewhat coarse treatment of clouds, etc. The quadruple disc-motive shown in Fig. 455 is found also in Koryö-period pottery (Sang-kan), though with differences of detail.

There is not much to be said about the shape of these mirrors. The circular shape is most popular, but many pieces are found in the shape of six- or eight-petalled flowers; right-angled and elongated-oval examples also occur.

The latter shape, of which an example (Fig. 463) is now in the Ethnographical Museum in Munich, is met with fairly often after the end of the 10th century, and appears to have been the most popular design in Korea. Therein mirror and ornament are combined on the same side, whereas in others one side is highly

¹ The inscription on Fig. 453 runs: chön-säng-üi-su or "Heaven cannot help producing water".

² Cp. *Kunstgeschichte in Bildern*, (I. 3) by *Winter* p. 80. No: 6. p. 82. No: 22. p. 85, No: 6. p. 86 No. 2, etc.

polished, the other ornamented and provided with a perforated knob for the cord intended to hold it. The average size of Korean mirrors is generally not more than 12—18 cm.

A metal mirror-stand is shown in Fig. 465. These stands are often, as can be seen in the present case, delicately inlaid with silver.

The I dynasty bronze mirrors bear no special stamp; they are for the most part copies of earlier works, and were quickly superseded by looking-glasses.

Chapter 5

BRONZE BELLS

The oldest surviving bells in the Far East are found in Korea; they come from Silla and attain the respectable height of nearly 4 metres.

The particular kind of decorative ornament, which was for years the standard one, begins to appear in principle as early as 732. Four parts, one above the other, are distinguishable in these bells:

1. The lower ring, in many cases slightly indented, as in the bell from the Pong-tök bonzery near Kyōngtju which dates from the year 771; this ring is decorated with leaf-stem and with plates for striking (Fig. 466).

2. The centre portion of the bell, adorned with rosettes and Buddhist figures of angels. A detailed picture of similar figures, angels playing musical instruments, from the oldest Korean bell in Kyōngtju, is reproduced in Fig. 467. Their carriage is somewhat ungainly and the pose of the feet almost unnatural; but the way in which these figures, one with a harp, the other with a bassoon-like flute, blend with the conventionalized clouds, and the manner in which their airy garments billow out, gyrate twice or thrice round their bodies, and finally whirl up into the sky to form an elongated oval with the driving clouds is quite unique.

These angels are represented as half kneeling, half flying; but like overtones in music clouds, loops, and borders are wafted into the air, there to chime together in soft harmony to the delight of heart, eye, and ear. A bell's melodious tone is nowhere so clearly symbolized as in this old Silla bronze bell.

3. Three large panels, with deep borders decorated with leaf and stem motives. Each panel of the upper third of the bell is filled by nine circular bosses which give it a solemn, monumental stamp. These plates in later bells, if they are retained at all, are changed into glower-like ornaments.

4. The crown, including that part of the bell by which it is fastened for swinging. In earliest times a dragon was shown coiling round a peg; then taste-

ful and charming creatures developed though always so highly conventionalized that it was difficult to guess at the animal's identity.

Dragons are really creatures of fantasy and artists were, accordingly, at liberty to give their imagination free rein; this ended in their devising monsters with tiger's heads and tortoise shells, with crocodiles' jaws, snakes' necks, etc.

Two animals are often conceived in combat with one another, presumably to symbolize the struggle in nature between Yang and Yin.

A fine bell (Fig. 468) from the 10th century, Koryŏ period, originally in a ruined bonzery near Sin-se-tong, in the district of An-tong in northern Kyŏngsangto, is now in the Government Museum at Sŏul. It is over 3 m. high. The decoration is absolutely different from the forms previously mentioned; the centre part is stylishly ornamented with cords and tassels.

Another bell from Chung-chŏng-to of the year 1216 (Fig. 469) has preserved in essentials the old style of the Silla epoch. The meander-pattern on the bottom ring points here, as in so many other oriental pieces, to earlier Greek influence. The Bodhisattvas and angels' figures show more subservience to model and are far from reaching the delicately harmonious beauty of form of the older pieces.

An old "Brahma" bell of 1346 A. D. nearly 3 m. high, on the southern city-gate of Songto is interesting. On its lower border it bears an inscription in Tibetan, Sanskrit, and Chinese, in praise of Buddha, the community, and the law; on the upper part are figures of Buddhas and Bodhisattvas.

The bell at Sŏul (Tjongno) 3½ m. in height, shows no special ornament. It is probably the last bell of any size from the I dynasty period. The nation is nowadays too poor to allow of founding larger bells of original form and decoration.

In the Korean section of the Cologne Museum of Far Eastern Art is a 16th to 17th century bell of the I dynasty. The decorative design has been materially simplified; the upper and lower rings are marked off by a few lines; the nine bosses are still present, though at uneven distances, and between them stand four rudely designed Bodhisattvas, which take up nearly the whole length of the outside of the bell. A double snake with two heads serves as hanger (illustrated in *Orientalisches Archiv*, l. c. Jahrgang I. Fig. 4).

Medium sized bells, 1—2 m. in height, are often found in Buddhist monasteries, partly covered with the inscription: "Om mani padmi hum" in Sanskrit, partly with the founder's name.

Chapter 6

SILVER AND GOLD WORK

The manifold and richly varied silver and gold work shows the extent to which artistic handiwork was practised in Korea beginning with the first historical traces in Naknang, down to the most recent times. Valuable treasures of the kind are sheltered in the museums of Sōul and Kyōngtju. Among them can be found trinkets for the body, fingers, arms and ears; valuable rings (Fig. 473); hair-pins (Fig. 471); dress-fasteners, buckles and belt-clasps (Figs. 475, 477—479, 482); knife-handles and sword-hilts; eating-sets such as spoons and chopsticks, (Figs. 470, 472); further, small boxes (Fig. 485) trinket-boxes, seals, etc. as also mirror-stands with inlaid silver and gold ornament.

Many uniforms and garments were decorated with small leaf-like gold ornaments (Figs. 475, 476).

Little ornamental spangles of gold-foil in a king's crown from Pāktje are especially striking. The tomb in which this costly ornament was found is near Nūng-san-li in southern Chungchōng, and probably dates from the 6th to the 7th century. Similar forms are also found in Japan in the Fujiwara period; it is not unlikely that they found their way thither from Korea.

A Koryō reliquary (Fig. 483) is so profusely decorated and so powerfully moulded as to be possibly of Chinese workmanship.

In the Tomb of the Gold Crown (Silla) splendid examples of gold filigree-work were discovered which deserve special notice. No such or similar pieces from China are known. Many of these often elegant objects have quite a "modern" charm about them. The motive chosen by the artist for his work was sometimes a plant or a leaf. Occasionally he tried to fashion an animal, a hare, or a bird into an ornament for the work in hand; at others he used the traditional line-and stem-ornament, but always with variation and in new forms.

That which enthralls the critic and is a source of delight in Korean art is in nearly all cases the charming form, simply and artistically modelled, with a discreet employment of ornament.

The representation on a coffin-plate (Fig. 481) of Chōnnyō, "elves" or "celestial ladies", deserves special mention. The same motive in a flatter and more elegant form is found here, which appears in colour in the "Great Grave" of Sammyori in Kokuryō. The loops and waved lines are distributed even more gracefully and harmoniously over the surface. The whole scheme is carried out in light red, blue-green, bright green and yellow.

Fine leaf and floral stem-work (Fig. 484) is shown on a silver dish about 8 cm. broad from the Silla epoch.

A heavily gilded box of the Koryŏ period (Fig. 486), probably for keeping valuable rings and trinkets, is conceived in similar style. Contrasting with these objects which, if small, are still artistically beautiful and of richly varied shape, is a pot (Fig. 489) from the Naknang period made of an amalgam of three parts copper and one of gold. Like the pieces from Turfan, the ornament is formed by alternating geometrical scallops, which lie in bands round the feet, the centre, and the upper flange of the neck; in between these are wavy lines, conventionalized clouds, etc. In shape the vessel corresponds to those of the Han dynasty. A silver wine-bowl with stand (Fig. 487, 488) from Koryŏ, is similar in shape to many celadon pieces of the same period. In this case, however, the leaf and floral ornament is so delicately chased or, rather, engraved without any over-decorated effect that the piece may be reckoned among the most beautiful in the collection.

A small water- or wine-bottle (Fig. 490) bronze, with an admixture of gold, shaped like a bottle-gourd (cp. Fig. 377) is ornamented all over with flowers, leaves, and birds. This rich ornament has, however, not a disquieting, but quite a uniform effect, and bears witness to the refined taste of the artists of that period.

Finally, attention may be drawn to some remarkable helmets and crowns belonging to the kings of Silla. One of these helmets, heavily gilded and ornamented with thin little gold spangles, is shown in Fig. 492. It was found in a celadon case in a royal tomb at Natju, Tjellato.

More remarkable are various crowns of the kings of Silla made of an amalgam of copper and gold and decorated with hundreds of either small gold spangles or magatama. (Cp. chap. 2.)

The height of these crowns averages 25—35 cm. The foundation appears to have been provided with a leather cap, from which, in certain pieces, winglike horns arose in the interior of the crown, as in one found in tomb No. 1 near the village of Puk-thong-ni, in the Yangsan district of Kyŏngsangto.

These crowns (Fig. 491) are interesting more from the archaeological than the aesthetic standpoint.

The last crown of any value was dug up by Gustav Adolf, Crown Prince of Sweden, in a royal grave near Kyŏngtju, in the year 1926 and is now in the Government Museum at Kyŏngtju. The one in the Kyoto Museum is an imitation. Their shape is suggestive of northern influence.

A retrospect of the form and decorative scheme of this gold and silver work cannot but arouse admiration for the graceful contours and symmetric and delicately adjusted ornament in certain pieces; nor can it fail to command recognition of the classical restraint therein displayed.

It cannot, on the other hand, disguise the fact that two thousand years has gone by since these forms were evolved. Almost identical lines and stems are

found in the old Kokuryō period tombs, and in the Silla and Koryō pottery-ware.

In the lapse of centuries, much valuable material may have been lost, but it is possible from what still remains to get some idea of the brisk artistic productiveness in ancient times. Fine gold and silver work is manufactured nowadays, more especially in the capital, and principally in the Prince I art studios (I-wang misul-kong-tjang) but neither form nor ornament presents any new features. As a rule, the forms are not so delicate; the enamel filling coarse and often insufficient; the motives — butterflies etc. — are now taken generally from Chinese art, though Japanese influence, too, is beginning to make itself strongly felt.

Chapter 7

LACQUER-WORK

As in the case of bronze and silver, the oldest lacquer-work of the Far East goes back to the period of the Chinese colony of Nak-nang. About 200 fragments some of which can be assigned to the period 86 B. C. — 69 A. D. have been found in tombs near Phyōngyang. Many of these bowls and dishes have with the lapse of time become crooked and mean-looking, but enough is left to justify the assumption that the handicraft of the period stood on a high level (Figs. 493—495).

Magnificent remains of lacquer-work, fragments of dishes, jugs, and tablets, have survived from the 5th and 6th century. Their delicate tints, black, light and dark red, and yellow-ochre, show a strong resemblance to ancient Egyptian and Greek pottery, though the stem-ornament (cp. Figs. 249ff.) is executed in accordance with ancient Korean tradition. The finds in the Tomb of the Gold Crown are worthy of notice.

Various works from Koryō go to prove that during that period, too, the lacquer industry was diligently fostered. They differ little in shape and colour from the otherwise ordinary decoration on pottery ware.

During the I dynasty it was the custom, after the Chinese pattern, to lacquer and inlay with mother-of-pearl, caskets, chests-of-drawers, small tables, and plaques; and more rarely bowls or dishes. These were very popular throughout the country and have remained so down to the present day, though northern Koreans prefer to give a simple coating of red lacquer to their cabinets. Black or red lacquer-work, inlaid with mother-of-pearl, is one of the few handicrafts which has survived to the present day; but whereas more recent work is often

over-decorated, and has lost much of its aesthetic value, the better productions of the I dynasty, up to about 1880, are distinguished by great restraint.

Popular subjects to be represented were firstly, episodes from Chinese or Korean history, and tales from ethical works, especially from the O-ryun-häng-sil or "Episodes of the Five Mutual Relationships" (Fig. 498); secondly, as in painting, simple plants, flowers, and animal motives.

The surface is decorated with marvellous grace, simplicity, and discretion by a bamboo shoot or branch with plum-blossoms, by picturesque peonies and chrysanthemums, or by magnificent tendrils of clematis; sometimes the ten symbols of long life are portrayed (Fig. 496, 497).

Interesting wood-carvings in red and black lacquer, partly also gilded, have survived in many Buddhist temples. There is a pretty votive offering (figured in Weber, "In den Diamantbergen Koreas", plate 23) in the Yutjömsa; and a pedestal, 80 cm. high with an inscription in Sanskrit, in the ruins of the Sinryongsa in Chungchöngto (Weber, "Land der Morgenstille", 2d ed., p. 240).

Once again in this, the heyday of the lacquer industry, a stylish moderation characterises Korean art.

Chapter 8

WOOD-CARVING

Wood-carving never attained to such importance in Korea as in China and later in Japan. There is, nevertheless, no lack of works to prove that the Korean nation had both taste for and interest in it.

Buddhist sculptures, certain of which reached in some degree monumental importance, have been already dealt with in earlier chapters. Only a few special works, such as can be met with to-day in divers places throughout the land, will be mentioned here.

A carved door of the 17th—18th century at the side entrance of the principal temple of the Sök-wang-sa near Wonsan, is shown in Fig. 500. As a rule, all windows of the larger bonzeries and palaces are heavily carved all over, sometimes with geometric figures, sometimes with flowers. (Cp. Figs. 51, 52, 444.) Among them are found French windows carved out of a single slab and tastefully decorated with flowers, leaves, birds, and human figures. Similar pieces are found in different places in Korea, but always with new motives and turns.

Chairs, such as are met with in China, are unknown in Korea, but now and again fine carved tables are found with a stand below, as, for example, in the library of the Pong-ün-sa near Söul (Fig. 501). More recent art has attempted a combination of European and Korean styles for household furniture (Fig. 502;

sketch by architect P. Cajetan Vierhaus, O. S. B.) in which "päktong" fittings play a part.

Powder-flasks neatly carved of wood were formerly used by Korean troops and hunters (figured in E. Zimmermann's *Korea*, plate XIII). They were shaped like field water-bottles, but fancifully carved into the semblance of a small tortoise, in keeping with which one side of the bottle was decorated with hexagonal scales and other motives.

A Korean bee-hive (Fig. 503) shows the popularity of applied art, even in poorish houses. It is made of a hollow tree-stump, decorated all round with a variety of carved figures, flowers, dragons, and such like. A wisp of straw serves as a roof. In the back-ground appears the courtyard wall, plastered with lime and decorated with a crane. This little picture bears witness to the delicate taste and natural artistic sense of the proprietor.

Poker-work has, curiously enough, been practised in Korea for many centuries. Inscriptions in the Chinese character are especially popular.

Chapter 9

DRESS AND EMBROIDERY

It is impossible to enumerate all the objects from the everyday life of the people over which their keen taste in art has extended its dominion. Sometimes it is plain straw-mats, interwoven in two or three colours with geometrical drawings or Chinese characters; at others, window-curtains, made of fine bamboo-plait (cp. E. Zimmermann, l. c., plate 18); or again litters and stretchers, guild-flags; Sino-Korean embroidered screens (e. g. Fig. 504); sides of head-rests; coverlets; womens' winter caps; children's and adults' satchels; official uniforms, soldiers' capes and helmets; (cp. E. Zimmermann, l. c., plates 6, 7, and 17) etc. A light, prettily-designed osier-plait is often worn by Koreans in summer on chest and arms next the skin, to prevent the perspiration from permeating their white clothes.

The whole Chinese ceremonial, as well as the old Chinese court-costumes and others, embroidered on breast and back, were taken over and adapted to Korean taste (Fig. 505, 506).

Actual silk embroidery is not found in Korea to anything like the same extent or of the same quality as in China and Japan; the pieces are much plainer, and the work not so much in relief. Now and again, e. g. in the Hoa-ke-sa near Söul, pictures in needlework are found which display an astounding mastery of execution and understanding of refined form and symmetry.

Magnificent embroideries likewise appear on the wall behind the throne of the Chang-tök-küŋg in Söul (Fig. 22). Peacocks and phoenixes are the popular design, whereas, in later times, symbolical flowers and the emblems of long life were chosen for embroidery. Magnificent pieces from ancient times are to be found in the Horiuji.

Moderate colouring without much shading is the characteristic of Korean embroidery. Just as women's and children's dresses show a variety of the most diverse colours, as for instance a white, or in the case of school-children, generally a black frock; a white or pink blouse with long pendent ribbons instead of buttons; a dark blue facing on the sleeve etc., so too a riot of colours appears in this embroidery, very rarely woven together, but almost harshly clashing one with another.

It is just this large-featured tinting of lines, surfaces, and colours without degeneration into sloppiness or nebulosity which lends interest to Korean art (Fig. 504). Its characteristics are mirrored even in the Korean's everyday dress, which is not the ugly dark blue or black of the Chinaman, nor the often restless, whimsical dress of the native of Japan; but light and cheerful in colour; restful and simple in cut; seldom of valuable expensive silk material as in the opulent adjacent countries, but of common, white, and for a poor country, extraordinarily clean cloth; all this, added to the majestic Korean gait, testifies to the nation's natural taste for the beautiful and the simple, in short, for classical moderation.

If the hard-working Chinaman's dark clothing is reminiscent of the plough; if the gaily-coloured costume of Japanese women and children suggests care-free, ephemeral, butterflies and flowers; so the white garb of Korean men, the pink and bright green dyed garments of Korean children call to mind a lonely monotonous winter landscape with here and there, like friendly oases, mountain peaks glowing pink in the sunlight and pine woods dressed in peaceful green.

CONCLUSION

CHARACTERISTICS OF KOREAN ART

Our tour through the realms of Korean art has now drawn to a close. The characteristic buildings of the Horiuji, Pusöksa, and Pulkuksa, the most ancient in the Far East, have arrested our attention; the majestic spacing and untrammelled height of these and other Korean edifices have awakened our surprise; while the difference in the two styles of architecture, Korean and Chinese, has been clearly brought out by a comparison of structures, especially of the throne-rooms in the imperial palaces of Söul and Peking. Chinese structures (cp. the illustration in O. Kümme's *Die Kunst Chinas, Japans und Koreas* p. 87) in spite of their monumental planning appear cramped and clumsy as compared with Korean (Fig. 28). The latter, always well-proportioned, stand up unconfined and lofty and, by reason of the slightly concave lines which run from one side to the other of the roof, fit in admirably with the general surroundings. Chinese buildings on the contrary are considerably more extensive in exterior dimensions and confront us in all their breadth, but are nevertheless, in spite of their massive foundations, incapable of free expansion. The upper storey is too low; there are no side-gables and the corners of the roof are only slightly tilted. They have, however, in the matter of coloured roof-tiles the advantage over Korea; that small and constantly poverty-stricken country could never afford such luxury. Korean edifices are simpler and less pretentious and win our approval not only by their fine lines and proportions, but also by the delicate, well-harmonized colour-scheme of their decoration.

In pagoda-art as a whole Korea has always remained inferior to her teacher. She has on the other hand so characteristically cultivated the stone pagoda that it has become in some measure symbolic of Korea. *It is in Korea that the oldest pagodas in the Far East are found*, and it is there that the tradition indicated in the caves of Lungmen is preserved and characteristically extended. The Korean pagoda is simple and primitive — sober, if you prefer. Neither in material nor in size does it approach Chinese patterns and yet it is admirably calculated to exhibit clearly the distinguishing features of Korean art. These are of an often baffling simplicity, corresponding to the unpretentious character of the people and in keeping with the poverty of the country; combined with a refined taste for beauty of line and proportions, and in decoration a restrained use of sculptures and reliefs. The exuberance so often evident in Chinese art finds

no favour with Korean artists. Korean sculpture reaches its zenith in the representation of ideas from the Buddhist cycle. Although the Korean pieces are of somewhat later date than the Chinese of the Wei and Sui periods, of Honan and Lungmen, it is none the less a fact that the most remarkable pieces of really classical beauty, both wooden and bronze statues of the most ancient period, are either found in Korea or were, like the marvelous sculptures in the Horiuji and at Nara, executed by Koreans. It can be proved that these characteristic bronzes, remarkable for their austere tendency and architectonic composition — the so-called 'Tori style' — were the work of the Korean 'Tori Kurat's-kuri taishi, "Master Tori the saddlemaker". Tori means "stone" and is the Korean transliteration of "tol" in Nito(k) character; the name still occurs to-day in Korea. The bronzes in the Museums in Söul, the old sculptures in certain Korean monasteries and especially the splendid reliefs in the * Sök-kul-am near Kyöngtju are more elegant, show deeper feeling and are more perfect in form. *These works are among the most important sculptures which the whole art of the Far East can show*, and except perhaps for isolated presentments in the caves of Lungmen pieces such as these, so spiritually and nobly executed, have not been found throughout all China. Laying her foundations on the ancient tradition of Gandhāra, Korea proceeded to develop these tendencies and to carry them successfully to an almost classic perfection of form. These sculptures, like the art of the following centuries are distinguished by nobility and repose in carriage and appearance; by elegance and self-absorption; by a well-balanced rotundity and vigour in the treatment of lines and loops; by buoyancy, and yet by a noble strength withal.

Painting also furnishes us with *the most ancient records of Far Eastern art* in those venerable sepulchral chambers, which from an architectonic standpoint as well deserve our earnest attention. The Kokuryō sepulchral chambers of the 4th—6th centuries depict in their rich frescoes with their well-preserved colours the cycle of ideas of the world of those days. Sepulchral paintings in such good preservation and so finely executed have never been discovered either in China or Japan. It is also a fact that the most ancient paintings in Japan, to be found in the Horiuji, are ascribed by well-founded tradition to a Korean, one Donjō or Tamtjüng.

What strikes us most in Korean painting, both religious and secular, is the strong accentuation of line and the tasteful, well-harmonized combination of colours. These were applied over rather large surfaces¹ but this very tendency produces rather a monumental effect.

¹ In architecture, painting and dress a combination of red and green is very popular, but one colour is usually brighter or darker in tone.

As calligraphists Koreans have gone on producing pro-eminent work down to the latest times. The Chinese themselves unreservedly admit the superiority of the Koreans both in the preparation of (hand-made) paper and in the treatment of the character. I remember seeing in the Leipzig University library a surpassingly good piece of work by the Korean artist in penmanship Kim Uhang, but equally good work is to be seen, to name only a few centres, in Berlin, Munich, London, Paris and Washington.

Korean pottery does not embrace so rich a collection as that of China or Japan, but it has nevertheless *achieved a more or less world-wide reputation*. Once again it is noble lines, well-rounded forms, a delicate taste for discreet and not exuberant decoration, a noble restraint in colouration and surpassing technique which distinguishes the Korean celadons especially the so-called shōkan. Pieces such as those in Figs. 374, 377, 385 etc. would be impossible in China; hence it is not difficult to realize that Korea was able to exercise a preponderant influence on the shaping of Japanese pottery.

Side by side with pottery handicrafts can show outstanding productions from ancient times, especially splendid silver and gold trinkets and filigree; the gold and silver ornaments produced to-day are comparatively clumsy in execution. It is *in Korean tombs too*, such as those at Naknang, originally a Chinese colony, *that the oldest lacquer-work of the Far East is found*. It shows, it is true, strong Chinese — Han — influence, but in Southern Korea lacquer has been discovered which is just as remarkable for colour and originality as later productions. During the Koryō period and especially under the I dynasty there was a brisk production of black and red dining-tables, lacquered boxes and chests, the latter as a rule with metal fittings and inlaid with mother-of-pearl. These by reason of their artistic perfection of form and the supple, restrained and elegant line-work of their decoration have won the admiration of all amateurs.

The oldest bells of the Far East with splendid reliefs and a marvellous buoyancy of line *are also of Korean workmanship*. All other products of handicraft such as vessels and other objects overlaid with silver; characteristic brass-ware such as delicately chased bowls and candlesticks; artistic wood-carvings and embroideries also claim our attention. These too single themselves out from other works of art by their good taste and sharp accentuation of lines and surfaces, as well as by a certain rhythm and well-perfected elegant form.

* *These then are the distinctive qualities of Korean art; a certain earnestness coupled with dignity and grandeur; breadth of ideas in execution; classic and perfectly designed line-work; simple, modest and unobtrusive interpretation of forms; and a repose and moderation such is only found elsewhere in classic art of Greece.* All examples of Korean art are naturally not of equal worth, but there speaks from the best of them

a spirit of lofty appreciation, an enduring strong self-consciousness, a touch of inwardness; a repose and restrained power of fashioning things without degeneration into the exaggerated.

Korea lies midway between China and Japan; her vocation was to assimilate the art of China and to pass it on to Japan. Korea for centuries, for even a thousand years, kept traditionally to the Wei, Sui and T'ang method of interpreting forms. She at the same time improved it in accordance with her national peculiarities and raised it to a level which enabled ancient Korean art to rank in some sort as the classic art of the Far East. Herein lies the secret of the superiority, of the page of glory of this comparatively small country; herein is her highest merit. In character, manners and customs the Korean nation differs from China and Japan — I remember the astounding fact that throughout Korea tea as a national beverage is practically unknown — and Korean art bears a stamp all its own. Korea not only took over the tradition of her teacher but in many cases ennobled it; of her own strength she has produced more than once the most classical works of art in the Far East. Though she goes on from year to year surrendering more of her national characteristics it is impossible to mistake the personal quality in the remains of her past.

We are therefore, after all that has been said, fully justified in speaking of a Korean art, an art which differs in manifold respects from the art of China and Japan.

May this work form a foundation on which future historians may build!

MAP OF KOREA



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Abbreviations: art. = painter; B. t. = Buddhist temple; ceram. = ceramics, pottery; dist. = district; dyn. = dynasty; hist. = history; I. = island; mt. = mountain; pag. = pagoda; pal. = palace; pl. = place; pr. = province; rel. = relief; Riv. = river; t. = town.

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WITH CHINESE CHARACTERS

(Pron.: ph = p'h; j, tj = tsch; ch = tsch'h; compare p. XI)

Abbreviations: art. = artist, painter; ceram. = ceramics, pottery; distr. = district; dyn. = dynasty;
mt. = mountain; pal. = palace; t. = town

Agano (ceram.)	上野	Chosen = Tjosŏn = Korea	朝鮮
Agano Kizo, see Sonkai	尊階	Chosen Kosekito	朝鮮古蹟圖
Ameya (yöd-tjip)	飴屋	Chō-puk = Chil-chil (art.)	崔北
Amida-buddha	阿彌陀佛	Chō Wonchang	崔原昌
An-kyŏn	安堅	Chŏm-sŏng-tä (obs.)	瞻星臺
An-sŏng-tong	安城洞	Chŏn-nyŏ (= Apsara)	天女
An-tjung-sik	安中植	Chung-chŏng-to (prov.)	忠清道
Arhat = Lohan, Nahan	羅漢	Chungmokwang (1345/49)	忠忠綿王
Bodhisattva = Posal, Bosats'	菩薩	Chungsuk (1314/31)	忠忠肅王
Boku Sensu, see kor. Pak	朴錦手	Chuntju (t.)	春州
Buddha	佛	Deva (Devil)	魔
Buddhism	佛教	diki (Earth-branch)	地支
Changkyŏngkung	昌慶宮	Donjō (kor. Tamtjüng) art.	曇徵
Chang-tŏk-kung	昌德宮	Dragon (blue) = changryong	蒼龍
che-jou-yao (E-Korai-yaki)	磁州窯	Dvarapala = inwang	仁王
Chin dynasty (China)	金時代	Earth-branch see diki	地支
Chioyu = Chijiro	長次郎	Fujina	藤名
Chong-hoa	靖和	Fujiwara (866—1183)	藤原

Griffin (red bird) = tjutjak	朱 雀	Hōrinji (Nara)	法 輪 寺
Hachiro = Phallang (potter)	八 郎	Hōryūji (Nara)	法 隆 寺
Hachiroemon	八 郎 右 衛 門	hosoke (= lotus)	寶 相 華
Hä-in-sa	海 仁 寺	Hō-koryō-kǐ (= E-korai-yaki)	
Hak-nim	鶴 林		繪 高 鹿 器
Hakuhodyn. = Suiko (592-710)	飛 鳥	Hō-kyōngtjōn	會 慶 殿
Han-chang	漢 章	Hsi-anfu	西 安 府
Han dyn. (206 B.D. — 220 A.D.)	漢 漢	hyangkyo	鄉 校
han-san wei-ji' = (China) embrace 3 (re-		Hyo-ōn	孝 彦
ligions) and these are only one		Hyōn-hoa-sa	玄 化 寺
	函 三 篇 一	hyōnmu	玄 武
Hansu	漢 史	hyōnmyothap	會 妙 塔
Han-wang-myō	漢 王 墓	Hui-shan-ssŭ (China)	會 善 寺
Härin (bud. monk)	海 麟	Hŭi-on	希 溫
Hätju (t.)	海 州	hŭngpōp	興 興 法
Heaven-tribes = t'ienkan	天 干	Hŭng-pōp-sa	興 法 寺
Heian-period (781—866)	平 安	Hŭng-rye-mun	興 禮 門
Hero's tomb on Jalu	將 軍 塚	I-am (art.)	李 時 代
Hideyoshi	豐 臣	I dynasty (1392—1910)	李 時 漢 詰
Hoa-ōm-sa	華 嚴 寺	I Hanchōl	李 漢 李 混
Hoa-sang-thap	和 尚 塔	I Hoang	李 寅 文
Hoanghāto (prov.)	黃 海 道	I Inmun	李 寅 李 慶
Hoangyongsa	皇 龍 寺	I Kyōng = Ri-kei	李 慶 胤
Hoangsan	黃 山	I Kyōngyun = Haknim	李 慶 秉 模
Hoangsōng (pal.)	皇 城	I Pyōngmo	李 麟 祥
Honan (China)	河 南	I Rinsang = Wollyōng	李 麟 參 平
Hongke	弘 繼	I Samphyōng = Ri Sampei	李 世 應
Hongkyo (Quelpart)	虹 橋	I Sethak = Hanchang	李 世 應
hongsalmun	紅 箭	I Si-ŭng = Sipāk	李 世 應
Hong Sutju (art.)	共 受 壽	I Suk (1860)	李 瀨 叔

I Thäwang (1864—1907)	李 太 王	Kang tong kun	江 東 郡
I Tjehyön = Tjungsa	李 齊 賢	Kang tjinkun	康 津 郡
	仲 思	Kangwonto (prov.)	江 原 道
I-Tjǝng=Tjungšǝp	李 霆	Kanro-bosats' (= Kamno posal)	甘 露
I-u (1440)=Kehǝn	李 瑤	Kansǝngni	汗 城 里
Igarashi Yizaemon (potter)	五 十 嵐	Kara posal	伽 羅 菩 薩
	治 左 衛 門	Karazu (ceram.)	唐 津
Il-kwang (jap. Nikko-bosats')	日 光	Kato (art.)	可 度
Ilso	逸 火	Kato, K.	加 藤 灌 覺
Iltjǝng	弑 亭	Kehǝn	季 獻
In-tjǝngtjǝn (pal.)	仁 政 殿	Kichisaemon	吉 左 衛 門
Ippu	笙 夫	Kim Hongto (1777) = Sanǝng	金 弘
Ito, Chutaro	伊 東 忠 太	道 =	金 士 能
I-tjo sitä = (dyn., 1392—1910)		Kim Insik (Josef)	金 仁 植
	李 朝 時 代	Kimmei(jap. emperor, 540—572)	欽 明
Izumiyama (Arida)	泉 山	Kim Myǝngkuk (1623) = Chǝnyǝ	金 命
Izumo (Prov. Shimane)	出 雲	國 =	天 汝
Kä-sim-sa	開 心 寺	Kim Poǝng (1900)	金 普 應
Käsǝng (= Kaijo)	開 城	Kim Suchǝl (1800)	金 秀 誌
Kä-sǝn-sa	開 仙 寺	Kim Tjǝnghüi (1800) = Wonchun	金 正
Kaki-de (kor.=si-yu)	柿 (芋) 紬	喜 =	元 春
Kaki-otoshi-de (ceram.)	撥 落 手	Kim Tǝksǝng (1400)	金 德 成
Kamno posal	甘 露 菩 薩	Kim Turyang (1400)	金 斗 樑
Kam-ǝng-phyǝn-tosǝl	感 應 篇 圖	Kim Tǝksin (1600) = Tjakong	金 得 公
		臣 =	子 藏
Kamsin chong (tomb)	龕 神 塚	Kizo (Hagi)	喜 公
Kan (room)		Kokuryǝ (37 B.D.—668 A.D.)	高 句 麗 堂
Kang-Hüian = Kyǝngu	姜 希 顏	Kondō (Nara)	金 堂
Kang Sehoang = Kwangtji (1725)	姜 世	Kong Minwang (1352)	恭 愍 王
	晃 = 光 之	Kongtju	公 州

Koraisaemon = Rikei		高麗	權倉
	左	衛門	兵衛
Koryō (918[936]—1392)		高麗	京都
Koseki zufu	古蹟	圖譜	敬天寺道
Koryō-Kototjüng	高麗	古都	京畿明王
Koryōsa		高麗	景明
Koryōsaki	高麗	史記	敬伯
Koryōtokyōng	高麗	圖經	景福宮
Koyomi-de, jap. cal. Mishima		曆手	慶州
Kuktjo-oryeüi	國朝	五禮儀	景德王
Kul-pul-sa		屈佛寺	景會
Kunphil		君	慶會
Kuok = Magatama		勾玉	慶尚
Ku-ön		九言	六朝
Kurumi Morikage	久隅	守景	蓮花寶相
Küi-ok		奇玉	樂龍
Küknak-potjön (temple)	極樂	寶殿	龍門
Kümkangsang (= Diam. mts.)		金山	龍山
Kümsansa		金山	龍東
Kümsusan		錦繡山	磨崖
Küntjōngtjön (pal.)		勤政殿	勾玉
Künc hitjön (pal.)		勤致殿	彌勒
Kwanghäkun (1699—23)		光海君	菩薩
Kwanghoamun (gate)		光化門	麻谷寺
Kwangtji		光之	惣柱石
Kwannon = Kwanseüm-posal		觀音	文殊師利
	觀世音	菩薩	彌月臺
Kwan süngtjekun süngtjökto		關聖	梅山里
	帝君聖	蹟圖	三島手
Kwan-u		關羽	文獻備考
Kwon Changki († 1694)			
(Jap. Kurasaki Gombei)			崎
Kyoto (Jap.)			
Kyōngchōnsa			敬天寺
Kyōngkito (prov.)			京畿
Kyōngmyōngwang (925-28)			景明王
Kyōngpāk			敬伯
Kyōngpokkung (pal.)			景福宮
Kyōngtju (t.)			慶州
Kyōngtök wang (742—66)			景德王
Kyōngu			景會
Kyūnghöru			慶會
Kyūngsangto (prov.)			慶尚
Liu-tsiau			
Lotus			蓮花寶
Lolang = Naknang			
Lungmen (China)			
Lungshan (China)			
Lungtung (China)			
Ma-ä			
Magatama (orn.) = kor. kuok			
Maitreya - buddha = Mirūkposal			
Ma-kok-sa			麻谷寺
Mang-tju-sök (sep. stele)			惣柱石
Manjushri			文殊師利
Man-wol-tä (obs.)			彌月臺
Mä-san-li			梅山里
Mishima-de (ceram.)			三島手
Mun-hön-piko			文獻備考

Mun kosan (art.)	文高山	Oku gorai	奥高麓
Mun-myo (temple)	文廟(堂)	Onihagi	鬼萩
Mu-in	武人	Oryun-hängsilto (wood-cuts)	五倫圖
Mun-sök	文石		行實圖
Muntjongwang (1451—53)	文宗王	Osaka (T.)	大阪
Munuk	文郁	Ōtani Kozui	大谷光瑞
Muyeto pothong tjiönhä (wood-cut)	武	Otāsan	五臺山
	藝圖志諺解	Pagoda (= stupa)	塔
Myöngryuntang	明倫堂	Pagoda park, Söul	京城巴コ夕
Nahan (= Lohan, Arhat)	羅漢	Pak-sönsu	朴錦手
Nam keu (art.) = Il-so	南啓宇	Päk-ak-san	白岳山
Nam-myo (temple)	南廟	Päktje (17 B.D.—663 A.D.)	白濟
Namtämun (Söul)	南大門	Pao-ching-ssü (China)	寶積寺
Namsan mt. (Söul)	南山	Pätjoa-sök (China)	拜座石
Naksöntjä (pavilion)	樂善齋	Pavilion	亭子
Naknang (108 B.D.—313 A.D.) = Lolang,		Pei-tu-chen	白頭城
Rakurō	樂浪	Peking (now Peping)	北京城
Nä-nam-myön (distr.)	內南面	P'ailu (comm. gate)	北牌樓
Nanshō mekwa dai kwan	南南宗	Phal-kongsan	八公山
	名畫大觀	Phyo-hunsa	八表訓寺
Nan-ong	懶翁	Phyöng-anto (prov.)	平安道
Nara (Jap.)	奈良	Phyöngtŭng wang (buddh.)	平等王
Natju (T.)	羅州	Phyöng-won (559—590)	平原
Nawashirogawa (ceram.)	苗代川	Phyöngyang (= Heijo) (t.)	平壤
Nikko	日光	Pisök	碑石
Niō-mon (buddh. gate)	仁王(中)門	Pohyön-posal	普賢菩薩
Nonomura Ninsei	野野村仁清	Pohyönsa	普賢寺
Nonsan	論山	Po-unkun	普報恩郡
Ō Mongryong (Kyönpho)	魚夢龍	Po-won-sa	普普元寺
Obi (belt, jap.)	大樋	Pöptjusa	法住寺

Puk-han		北漢	Samsilchong (tomb)	三寶塚
Pulkuksa	佛	國寺	Sant'ii-chōn	山地川
Pullyong		佛龍	Sanŭng	士能
Pu-nä-myōn	府	內面	Sarithap	舍利塔
Pun-hoang-sa	芬	皇寺	Sa-sin-chong	四神塚
Pusök-sa	浮	石寺	Satsuma (ceram.)	薩摩
Puto		浮圖	Sawang (buddh.)	四(天)王
Puyō (538—660, Paktje)		扶餘	Sä-yōnhwa-chong	新蓮花塚
Pük-song-ak	北	松嶽	Schildkröte (hyōnku)	玄龜
Pyōngtjang-tosöl	兵	將圖說	Sekino	關野貞
Pyūn Sangpyōk (1400)		卞尚壁	Seoul = Sōul (jap. Keijo)	京城
Quelpart	齊	州島	Setjongtäwang 1419/51	世宗太王
Rakuyaki		樂器	Setokarazu	瀬戶唐津
Rakurō (= Naknang)		樂浪	Shengking-sing (Yalu)	成京縣
Ri-kei		李慶	Shih-k'u-ssū (Lungmen)	石窟寺
Ri-Sampeï	李	參平	Shih-tsu (ch. emp.)	世祖
Roshana Buddha	盧	舍那佛	Shinkurō (kor. Sin Kurang)	新九郎
Ryong-tjōngli		龍井	Shinyakushiji	新藥師寺
Saito		齊藤	Shizuoka	靜岡
Sakaida Kakiemon	柿	右衛門	Sho-toku-taishi	聖德太子
Sakyamuni	釋	迦牟尼	Shundi (1340—75)	順時宗
Samkaksan (mt.)	三	角山	Si Päk	新伯羅
Samkyōng-hängsil-to (wood-cut) 1431	經	行實圖	Silla(jap. Shiragi) 57 B. D.-935 A. D.	新羅古勒
Samkuk		三國	Silla Kotjōn	新羅神
Samkukki (hist.)	三	國記	Sillŭksa	勒實
Samkuksa (hist.)	三	國史	Silpu	實
Sam-myo-ri	三	墓里	Sim Satjōng	沈師正
Sa-mun-chōn	四	門天	Sim-tjōn = Isuk	申翹心
Sangkam (jap. Shōkan)		象嵌	Sin Iksōng = Kunphil	神翹聖
			Sinkesa	神翹聖寺

Sin-kwangsa	神光寺	Suk-tjong wang (1675/1721)	肅宗王
Sin-Myöngyön = Silpu	申命衍	Suntji	順之
	寶夫	Su-phyo-kyo	水標橘
Sin-nyöng-myön	新寧面	Suwon (jap. Suigen)	水原
Sin-poksa	神福寺	Suzuki	鈴木
Sin-puin (1558)	申福人	Sünghak sipto	聖學十圖
Sin-tjong wang (1198—1205)	神宗王	Süngtökwang (702/737)	聖德王
		Süng wang (523—553) Paktje	聖王
Sin-ui (1777) = Hansu	申緯	Süng-hoaru	承華樓
Sinyakushiji (Japan)	新藥師寺	Süng myothap	勝妙塔
Sin-Yunpok = Ippu	申潤福	Tä-chong (tomb)	大塚
Sökwangsa	釋王寺	Tafu-ssü (China)	大佛寺
Sokko (Silla)	率居	Tähan tjiri	大韓地
Song dyn. (960—1278)	宋時代	Täku (jap. Taikyu)	大邱
Sonkai (jap.)	尊階	Taming-gung (pal. Peking)	大明宮
Song-Minko = Suntji	宋民古	Tam-tjüng (art., Nara)	曇徵
Songto (jap. Kaijo)	松都	Tämyo	大墓
Sök-kul-am	石屈岩	Tang-tjölle (ceram.)	堂前里
Sök-yöntji	石蓮池	Tan-sök-sa	繼俗寺
Söl-Sun	楔循	Tao	道
Sön-amsa	仙巖寺	Tapothap	多寶塔
Söng-chong (tomb)	星塚	Täsetji posal (= Mahästhäma-präpta)	大
Söng hyöp	成浹		勢至菩薩
Söng-kyun kwan	成均館	Täsöngtjön	大成殿
Söng-tjong wang (1470-95)	成宗王	Tateno	立野
Söntök (632—647)	善德女王	Tä-üng-potjön	大雄寶殿
Söntjo wang (1567—1608)	宣祖王	Täwonkun (1864—82)	大院君
Ssang-yong-chong (tomb)	雙塏塚	Ten moku-yu (ceram.)	天目狹
Stupa (kor. thap)	塔	Thä kosa	太高寺
Sui dyn. (chin. 581—618)	隋時代	Thä tjo (918—944)	太祖

Thätjong muryöl täwang tji pi	太	宗	武	Tjang-hoa-tjõn	長	和	殿
烈大	王	之	碑	Tjang-sǔng-öp	張	承	業
Thä-tong-kang	大	洞	江	Tjang-tä (Suwon)	將	羅	臺
Thong tosa	通	道	寺	Tjellato = Tjöllata prov.	全	國	道
T'ai-hua-tien (pal. Peking)	太	和	殿	Tji-kwang kuksa	智	南	寺
T'ang dynasty (618—919)	唐	時	代	Tjinnampho	鎮	陳	浦
T'ien-lung-shan	天	龍	山	Tjin sam = Il tjõng	池	晉	森
tiger (white) = päk-ho		白	虎	Tjintju (t.)	真	雲	州
Tili		地	理	Tji-un-myõn		池	面
To-küi		陶	器	Tjin-tji-tong		尊	洞
Tokyo		東	京	Tjon kä = Sonkai		趙	階
Tong-hoa-sa	桐	華	寺	Tjo-sök		趙	錫
Tong-kuk-yõktä thongkam	東	國	歷	Tjo-su = Hüion		趙	涑
	代	通	覽	Tjo Tjüng-kyu	趙	廷	珪
Tongkyõng tjap ki	東	京	記	Tjo Yõngu = Tjongpo	趙	榮	祐
Tongmyo (temple)		東	廟	Tjong-po		宗	甫
Tong putong		東	部	Tjõn-küi = Küi-ok		田	琦
Tongtämün		東	大	Tjõn küm-kak kanmyo	傳	金	角
Tori daishi	止	利	大			干	壕
Tori Kurats' kuri	止	利	鞞	Tjõnghesa		惠	寺
Toshima Tokusaemon		戶	島	Tju-hap-nu	清	合	樓
		左	衛	Tjung-hǔng-sa	宙	興	寺
To-sõn-sa		道	詵	Tjung-kyõng-tji	重	京	誌
Tsi-an-hsien	輯	安	縣	Tungjsa	中	仲	思
Tsushima		對	馬	Tjung-säng-sa	象	生	寺
Ts'ao dynasty (420—581)		朝	代	Tjung-söp		中	變
Tun-han-dé	鶻	班	手	Tjüng-sõn (1400) = Won päk		鄒	數
Tüksu		得	守	Tjüng-yang-sa	正	陽	寺
Tjakong		子	公	U-hyõnni (= Sam myori)	遇	賢	里
Tjangansa	長	安	寺	Un-sanri	雲	山	里

Ŭ-mil-tä	乙	密	臺	Yang-yin		陽	陰
ŭm-kak		陰	刻	Yatsushiro	八	代	郎
Ŭn-yŏl-kun (distr.)	殷	栗	郡	Yin			陰
Vairocana (buddha)	大	日	佛	Yong-kang-kun (distr.)	龍	岡	郡
Vesurabana (= Lokapāla)	四	天	王	Yŏmna-tä-wang	念	羅	大
Wol-chŏng-sa	月	精	寺	Yŏng-myŏngsa	永	明	王
Wol-kwang (jap. Gakko bosats')		月	光	Yŏngtju		榮	州
Wollyŏng		元	靈	Yŏngyang (590—618)		嬰	陽
Won-chun		元	春	Yŏnhwa-chong (tomb)	蓮	花	塚
Won=Yüan dyn.(1205-1318)	元	時	代	Yŏtju-kun (distr.)	驪	州	郡
Won-kaksa	圓	覺	寺	Yuchen script	女	鎮	字
Won-pak		元	伯	Yuma sang	維	摩	像
Wonsan (jap. Gensan)		元	山	Yume dono (Nara)		夢	殿
Wontŏk-tjön (pal.)	元	德	殿	Yŭnkang (Chin.)		雲	岡
Wontju		原	州	Yun Tokhŭi = Kyŏngpāk	尹	德	點
Wu-wei		無	爲	Yun Tusŏ (1675) = Hyoŏn	尹	斗	緒
Yaksa-yorä	蔡	師	如	Yun Tjŏngnip (1400)	尹	貞	立
Yakushiji		藥	師	Yu-Tŏktjang	柳	德	章
Yang			陽	Yutjŏmsa	榆	岫	寺
Yang dyn. (China, 513—558)	梁	時	代	yu-yak		紬	藥
yang-kak		陽	刹	Zodiacal animals	子	丑	寅
Yangwon (545—559)		陽	原		巳	午	未
					申	酉	戌
							亥

PLATES



Fig. 1. View of Söul, Japanese: Keijo, capital of Korea.



Fig. 2. Korean dwelling-house near Söul.



Fig. 3. Korean dwelling-house near Söul.



Fig. 4. Interior of a Korean dwelling-house.



Fig. 5. Modern Korean dwelling-house with shops.

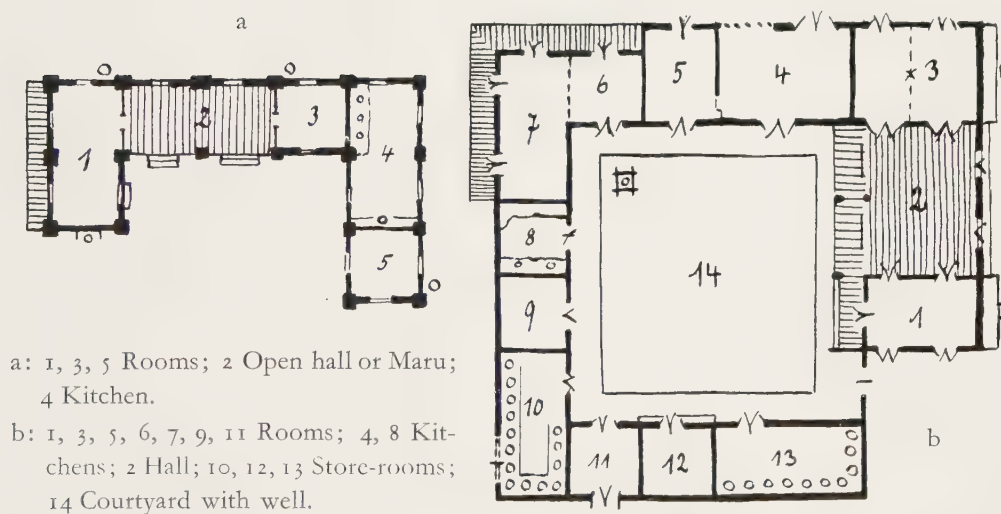


Fig. 6. Ground-plans of dwelling-houses.



Fig. 7. Chimney-stove, Kyŏng-pok palace, now Sŏul, Government Museum.



Fig. 8. Pavilion, Tjung-yang-sa bonzery, Diamond mountains, 17th century.



Fig. 9. Yume-dono or "Hall of Dreams" pavilion, Horiuji, Japan, 13th century.
The oldest surviving pavilion in Korean style.



Fig. 10. Tjang-tä pavilion near Suwon.
15th—16th century.



Fig. 11. Pavilion, Chang-tŏk palace, Sŏul, 18th century.



Fig. 12. Pavilion, Pagoda-park, Sŏul, 19th century.



Fig. 13. Corner-tower, Phyŏngyang town-wall.
Built 1390. Height 20 m.



Fig. 14. Town-wall and gateway, Suwon.
C. 1500.



Fig. 15. Tong-ta-mun or "Great East Gate", Söul, 1392.



Fig. 16. Kyöng-pok palace, wall and West gate. 1864.



Fig. 17. Small corner-tower, Kyōng-pok palace wall.
1864.



Fig. 18. Bridge with gateway, foot of the Puk-han fortress.
15th—16th century.



Fig. 19. "Rainbow" bridge over the San-tji-chŏn. (Quelpart.)
14th century.



Fig. 20. Bridge over Sŏul town-moat,
15th—16th century



Fig. 21. Observatory near Kyōngtju.

Height 14 m. Circumference 21 m.

640 A. D.

The most ancient observatory in the Far East.

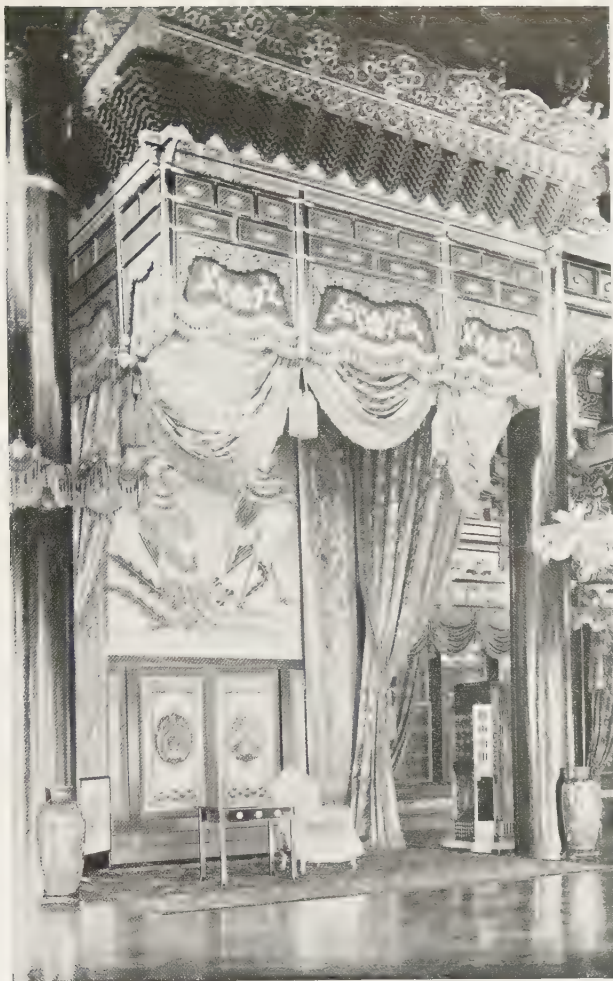


Fig. 22. Imperial throne, Chang-töck palace, Söul.

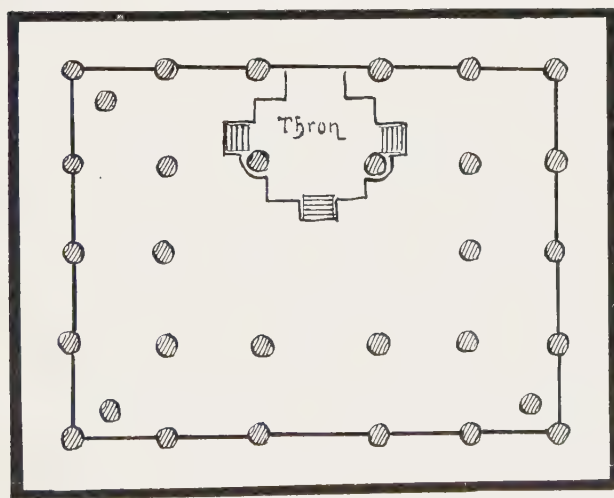


Fig. 23. Ground-plan of throne-room, Chang-töck palace, Söul.



Fig. 24. Pavilion Sŭng-hoa-ru and dwelling-house, Chang-tŏk palace, Sŏul.
Erected at the beginning of the I dynasty about 1400 A.D. and restored in the 17th cent.



Fig. 25. Fore-court and bridge, Kyŏng-pok palace, Sŏul.
(Now Sŏul Government Museum.)



Fig. 26. Guest-house, Chang-tök palace, Sŏul.



Fig. 27. Side-colonnade, Kyŏng-pok palace, Sŏul.

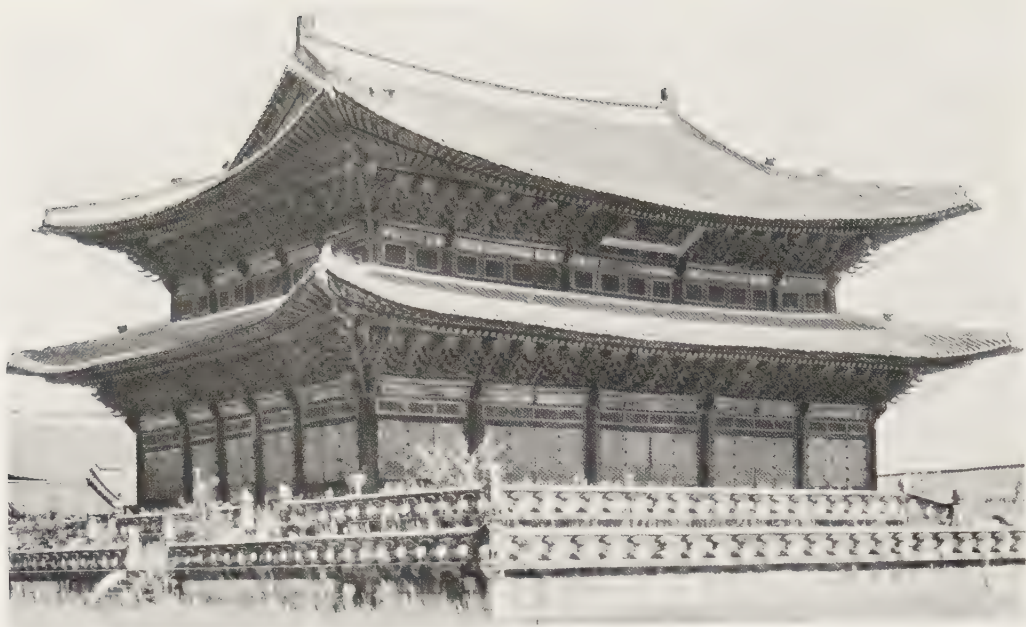


Fig. 28. Throne-pavilion, Kyŏng-pok palace, Sŏul. 1865.



Fig. 29. Corner of throne-pavilion,
Kyŏng-pok palace, Sŏul.

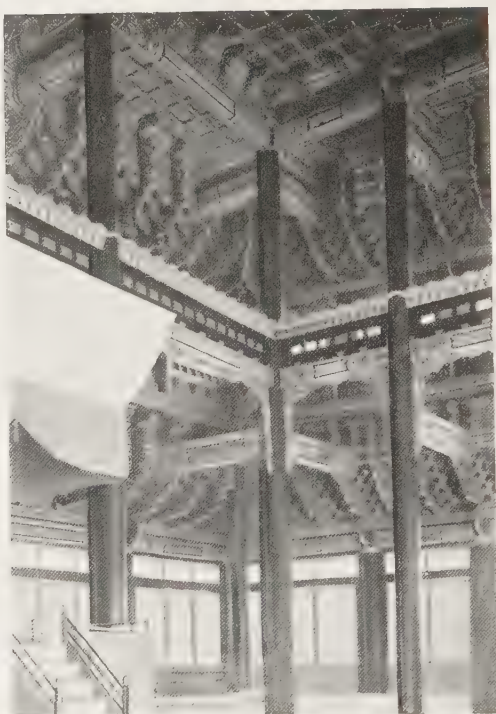


Fig. 30. Interior of throne-room,
Kyŏng-pok palace, Sŏul.

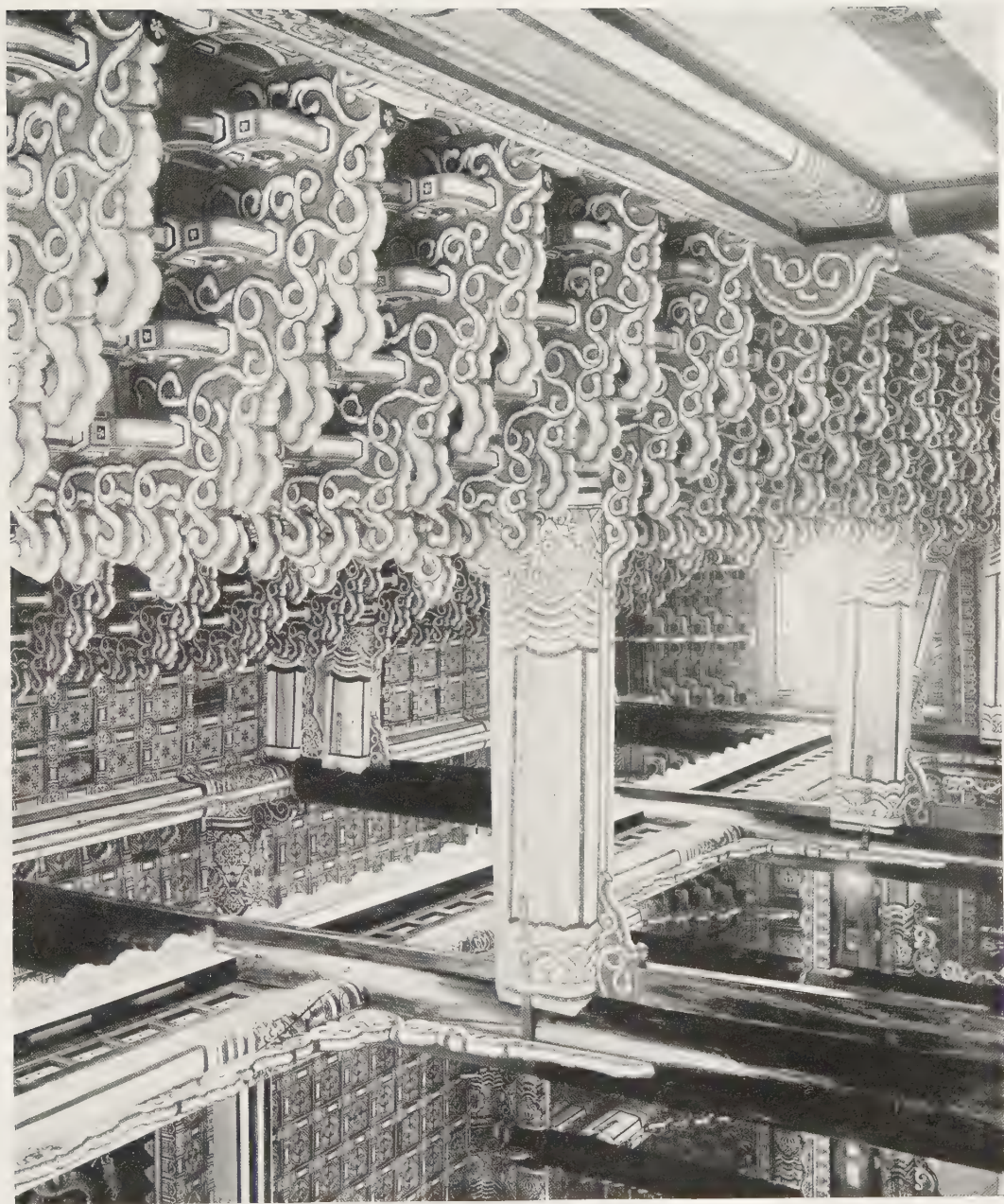


Fig. 31. Part of painted timber roof, throne-room, Kyŏng-pok palace, Sŏul.



Fig. 32. Living-rooms, Kyŏng-pok palace, Sŏul. Pillars and posts red;
window-bays and wooden frieze green.



Fig. 33. Guest-house, Kyŏng-pok palace, Sŏul.



Fig. 34. Corner of guest-house,
Kyöng-pok palace, Söul.



Fig. 35. Lateral view of Tong-myö
or "War-god's temple", Söul.



Fig. 36. Hall of generals near Kwang-tju, 16th century.



Fig. 37. Temple of Confucius, Söul. 1601.



Fig. 38. Hall of Literati, temple of Confucius, Söul. 1606.



Fig. 40. Ni-ō-mon gateway, Hōryū-ji, Nara.
(According to tradition built by Koreans in the latter half
of the 7th century A. D.)



Fig. 41. Kondō, "Golden or sermon hall", Hōryū-ji, Nara.
Beginning of 7th century A. D.



Fig. 42. Temple of Heaven, Sŏul. Built 1896—1898.



Fig. 43. Pagoda, Horiuji, Nara.
(Beginning of 7th century A. D.)



Fig. 44. Pagoda, Pŏp-tju-sa temple.
Chung-chŏngto, Korea, 15th century.



Fig. 47. Main entrance, Pulkuksa temple, Kyōngtju. Silla period.

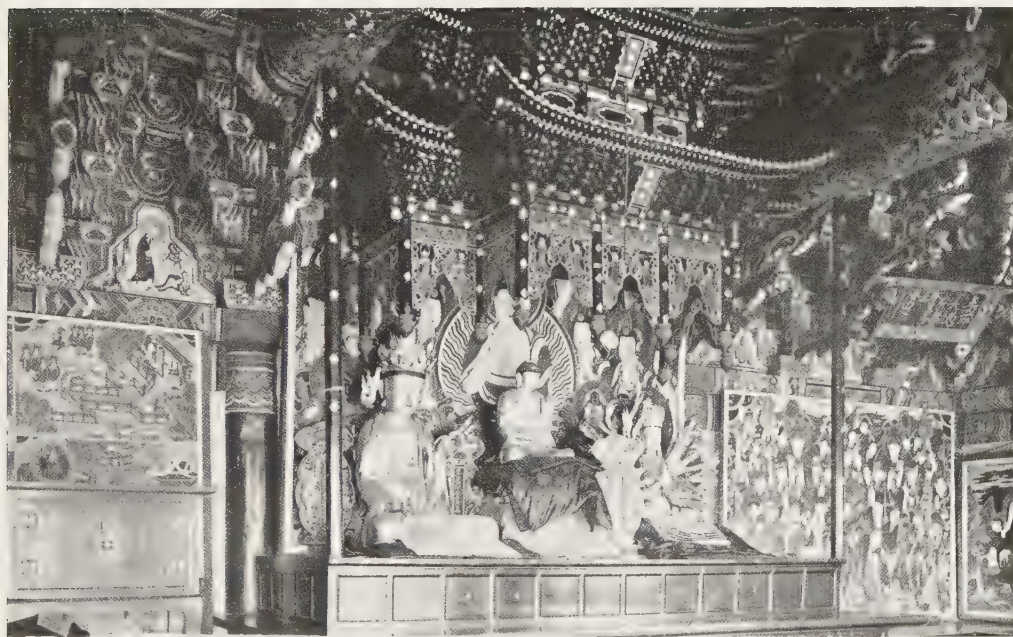


Fig. 48. Interior of Buddhist temple near Sōul,
18th century.



Fig. 49. Belfry, Thongtosa near Kyŏngtju, Southern Korea,
14th century.



Fig. 50. Belfry, Sŏkwangsa near Wonsan, North-Eastern Korea.
17th century.



Fig. 51. Exterior of Buddhist temple near Suwon, Southern Korea.



Fig. 52. Exterior of Buddhist temple near Sŏul, North-Eastern Korea.



Fig. 54. Model of Korean house, Bremen, Natural Science and Ethnographical Museum.
Left: Rooms for men and guests. Centre: Open hall or "maru". Right: Behind, rooms for
women and children; in front: kitchen (annex).



Fig. 55. Model of Korean summer-house, Korea Museum, Arch-abbey of St. Ottilien.
Right: Dwelling-room and raised-room for guests.
Left: Verandah with "maru".

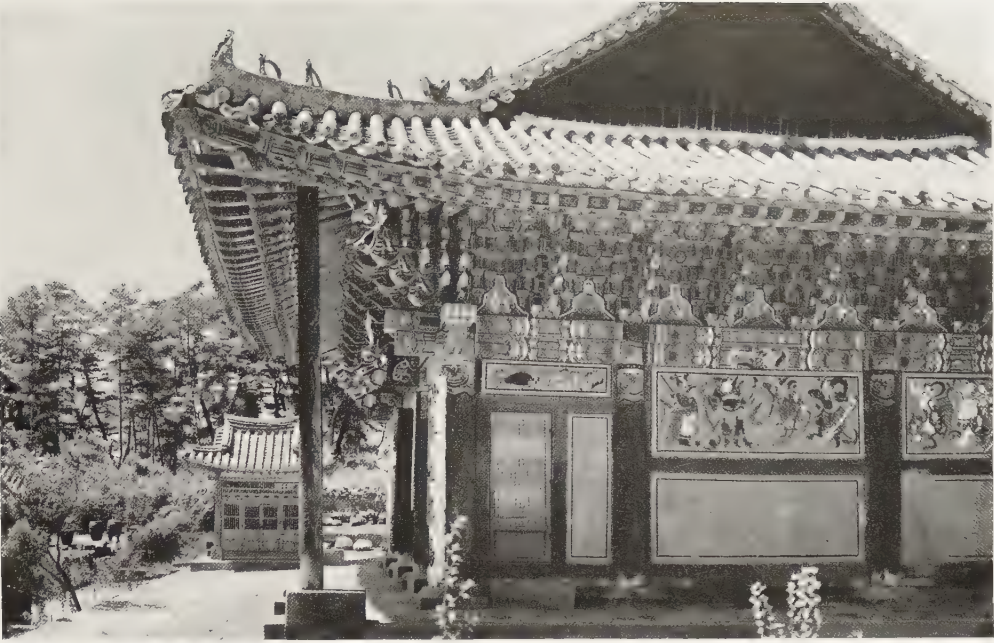


Fig. 56. Frieze of bonzery near Suwon.



Fig. 57. Frieze of bonzery near Söul.



Fig. 58. Interior roof-ornament, bonzery near Söul.

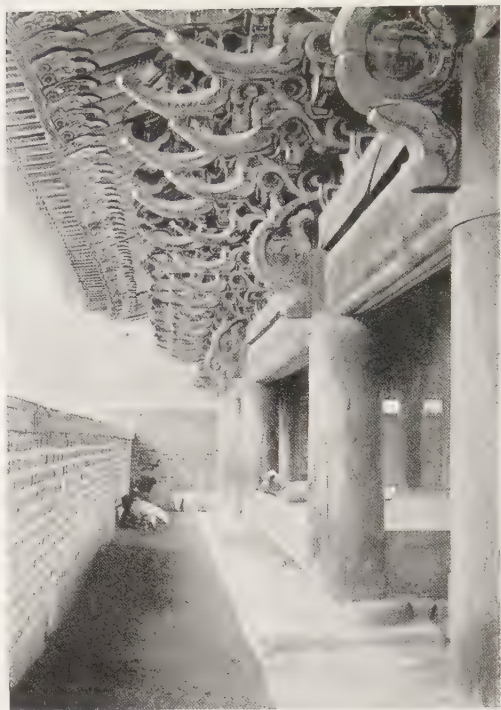


Fig. 59. Frieze of Tong-tä-mun or "Great East gate, Söul."

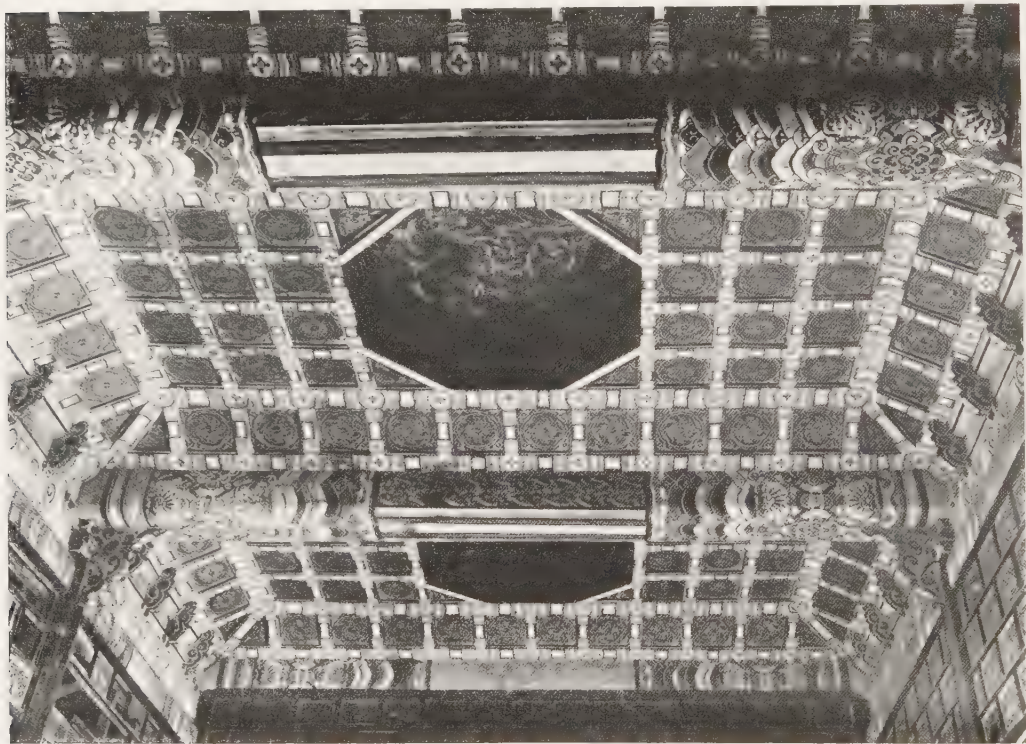


Fig. 60. Coffered ceiling, Chang-tök palace, Söul.



Fig. 62. Garden-wall, old Kyōng-pok palace, Sōul, now Govt. Museum.
Red and blue-green tiles and white plaster.



Fig. 63. Pyramid (General's tomb) on the Yalu,
3d—4th century A. D.



Fig. 64. Unsanri dolmen, District of Ŭnyul, Hoang-hä-to.
Dimensions: Granite block 2×3.5 m., Roof-slab 9×5 m.
(Prehistoric)

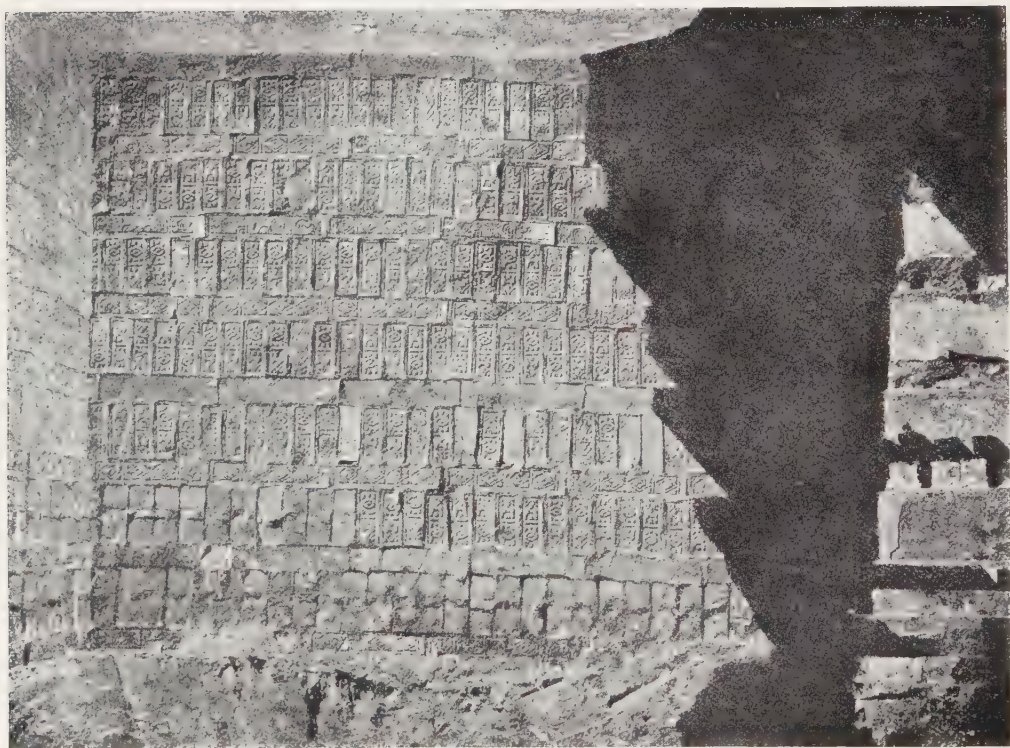


Fig. 65. Sepulchral chamber with ornamental tiles
near Phyöngyang.



Fig. 66. Pun-hoang-sa pagoda near Kyōngtju, 634 A. D.



Fig. 67. Tombs on the Yalu, 1st to 6th century A. D.



Fig. 68. Interior of sepulchral chamber, Kamsin-chong, 6th century A. D.



Fig. 69. Interior of the "Great tomb" near U-hyönni, 565 A. D. (Model).

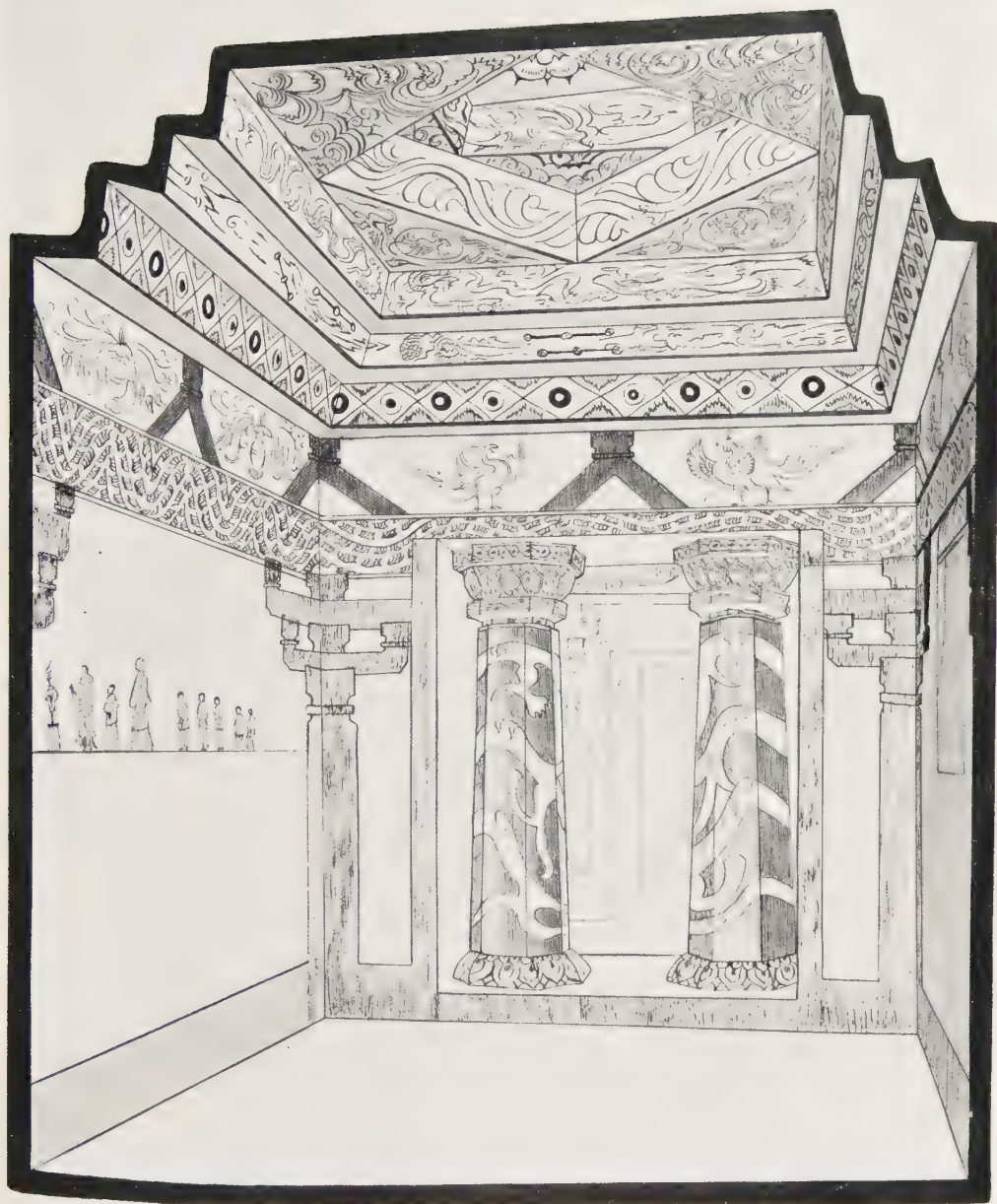


Fig. 70. Interior view of Ssang-yong-chong or "Tomb of the two Pillars" near Ansŏng-tong, 6th century. North-West Korea.

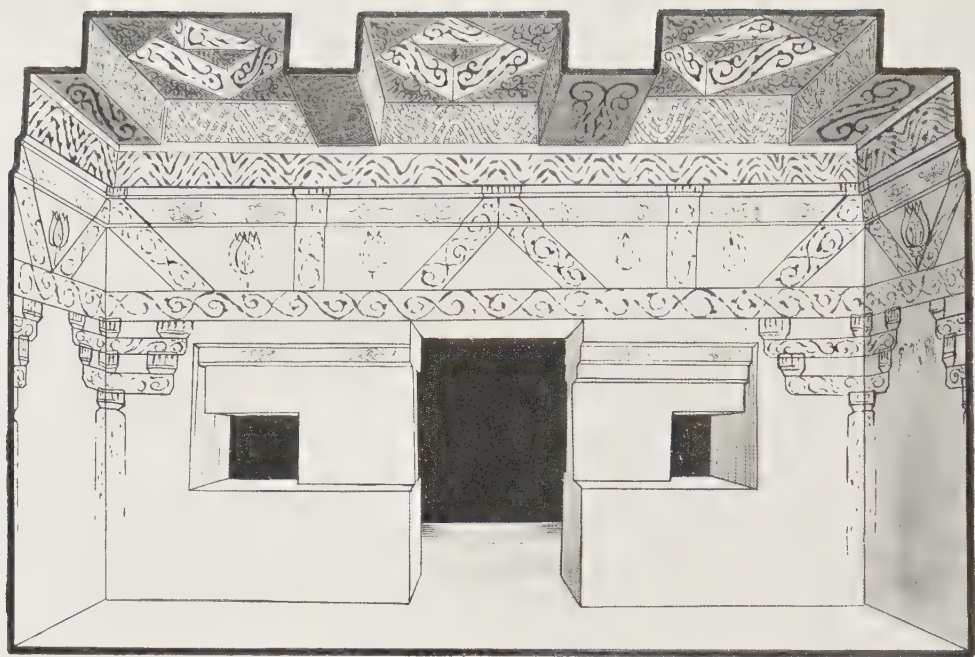


Fig. 71. Interior view of sepulchral chamber, Ansöng-tong, 5th century.

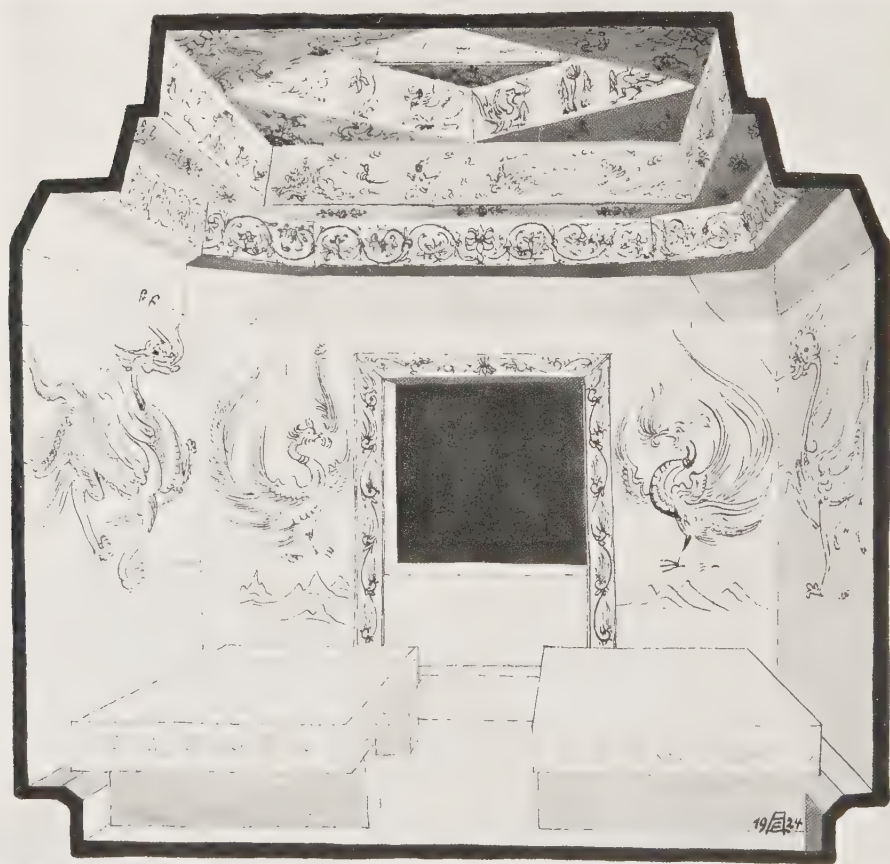


Fig. 72. Interior view of "Great tomb" near U-hyönni, 565 A. D.



Fig. 73. Prince's tomb near Söul.



Fig. 74. King's tomb near Suwon.



Fig. 75. King's tomb near Söul.



Fig. 76. Hong-sal-mun or entrance-gate, king's tomb near Sŏul.



Fig. 77. Double king's tomb near Sŏul.



Fig. 81. In the Sök-kul-am rock-cave near Kyöngtju, 752 A. D.



Fig. 82. Paktje Pagoda, 662 A. D., with slab-shaped and straight storeys.
In the back-ground statue of a seated Buddha of an earlier period.



Fig. 83. Pulkuksa Pagoda, Kyöngtju.
660 A. D.



Fig. 84. Silluksa Pagoda, Kyöngkito.
760 A. D.



Fig. 85. Kumsansa
Pagoda,
7th—8th century A.D.



Fig. 86. Tonghoasa
Pagoda,
7th—8th century A.D.



Fig. 87. Tjungyangsa
Pagoda,
8th century A.D.



Fig. 88. Sinpoksä
Pagoda, middle of
8th century A.D.

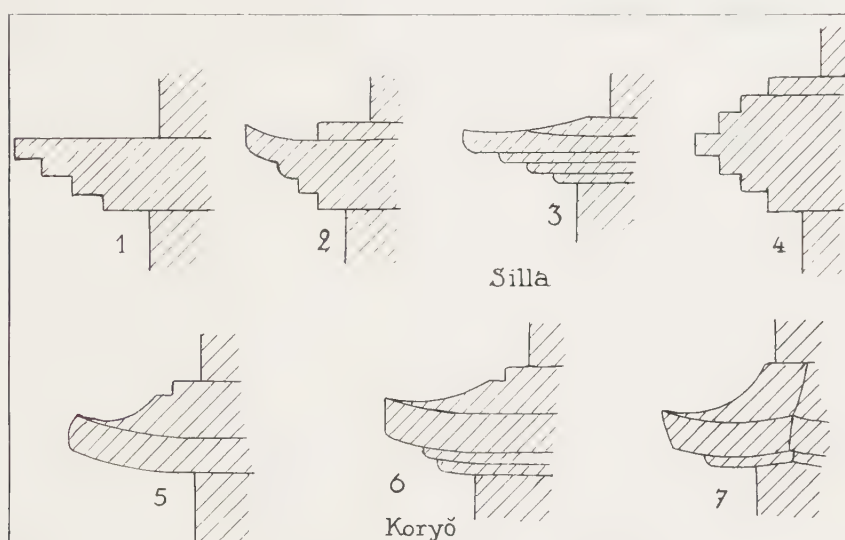


Fig. 89. Pagoda cornices, Silla (1—4) and Koryŏ (5—7).



Fig. 90. Tjonghesa
Pagoda,
7th century A.D.



Fig. 91. Käsimsa
Pagoda,
1009 A.D.



Fig. 92. Hyŏnhoasa
Pagoda,
11th century.



Fig. 93. Makoksä
Pagoda,
11th century.



Fig. 94. Pagodas, General Government Museum, Sŏul.



Fig. 95. Pagoda, Sŏntosa bonzery near Sŏul.



Fig. 96. Yŏngmyŏngsa
Pagoda near Phyŏngyang.
Height 12 m.



Fig. 97. Wolchŏngsa
Pagoda, 11th century.
Height 14 m.



Fig. 98. Pohyŏnsa Pagoda,
11th century.
Height 17 m.



Fig. 99. Phyŏngyang
Pagoda, 12th century.
Height 11 m.



Fig. 100. Songto marble
Pagoda, 1348 A. D.
Height 15 m.



Fig. 101. Sŏul marble
Pagoda, 1348 A. D.
Height 16 m.

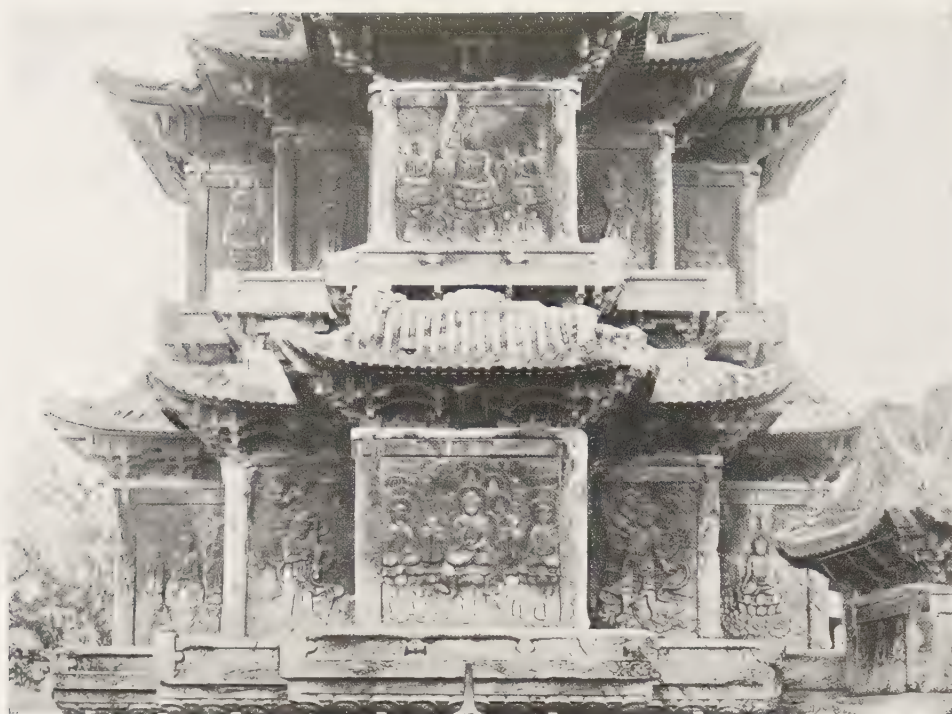


Fig. 102. Part of Söul marble Pagoda.
1348 A.D.



Fig. 103. Another part of Söul marble Pagoda.
(Cp. Figs. 12 and 101.)



Fig. 104. Plate-Pagoda
from Tjellato, 14th century.



Fig. 105. Ball-Pagoda
from Tjellato.



Fig. 106. Bronze Pagoda.
Museum, Söul.

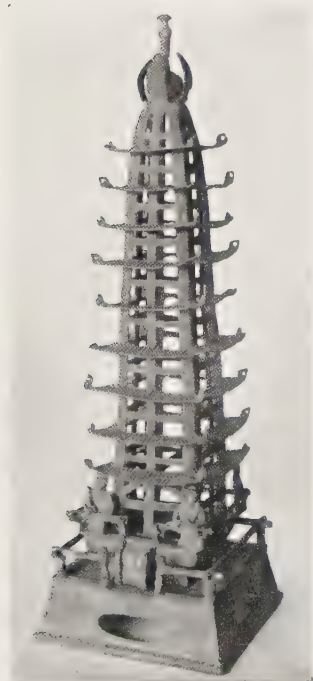


Fig. 107. Bronze Pagoda,
General Government
Museum, Söul.



Fig. 108. Bronze Pagoda,
General Government
Museum, Söul, 14th century.

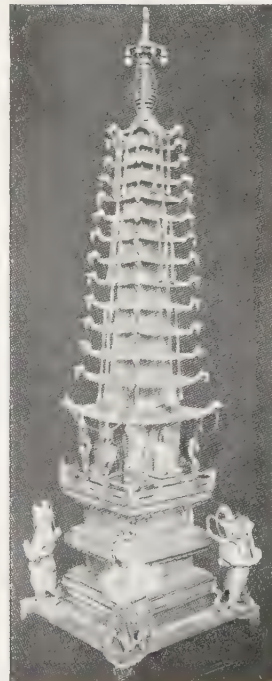


Fig. 109. Bronze Pagoda,
13th century, private
ownership, America.



Fig. 110. Commemorative Pagoda, Pul-kuk-sa
near Kyŏngtju, 7th century A. D.
Height 10 m.

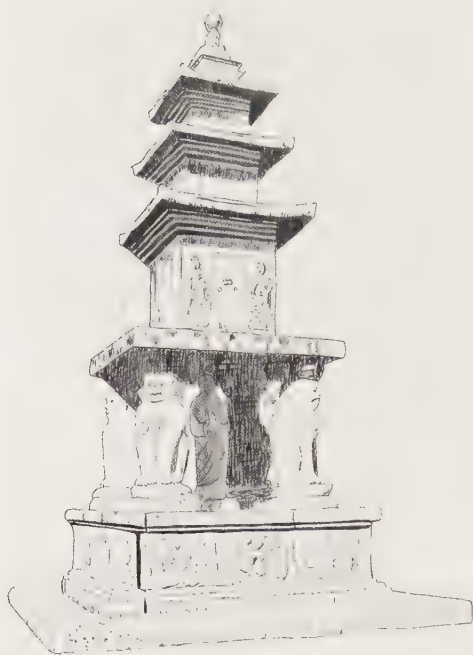


Fig. 111. Hoa-ŏm-sa "Lion" Pagoda,
8th—9th century A. D.
Height 8 m.

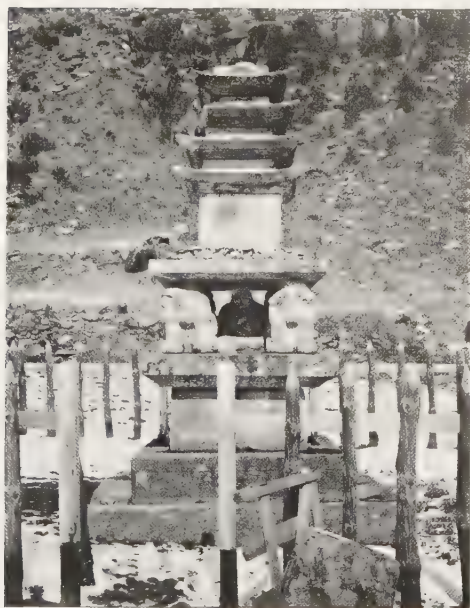


Fig. 112. "Lion" Pagoda from
Chungchŏngto, 1022 A. D.



Fig. 113. Hoa-sang-thap or "Lotus
Pagoda", Hŭng-pŏp-sa, 844 A. D.

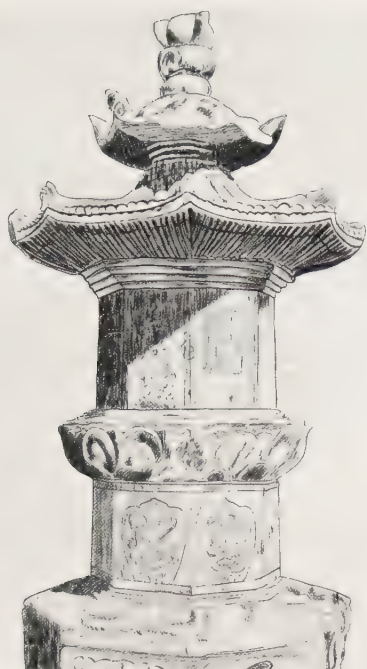


Fig. 114. Sŭng-myo-thap, now in Sŏul,
1025 A. D.



Fig. 115. Commemorative Pagoda, Wontju,
now Sŏul, 10th century.



Fig. 116. Commemorative Pagoda,
Yŏtjukun, 975 A. D.



Fig. 117. Commemorative Pagoda,
Yŏtjukun, 975 A. D.

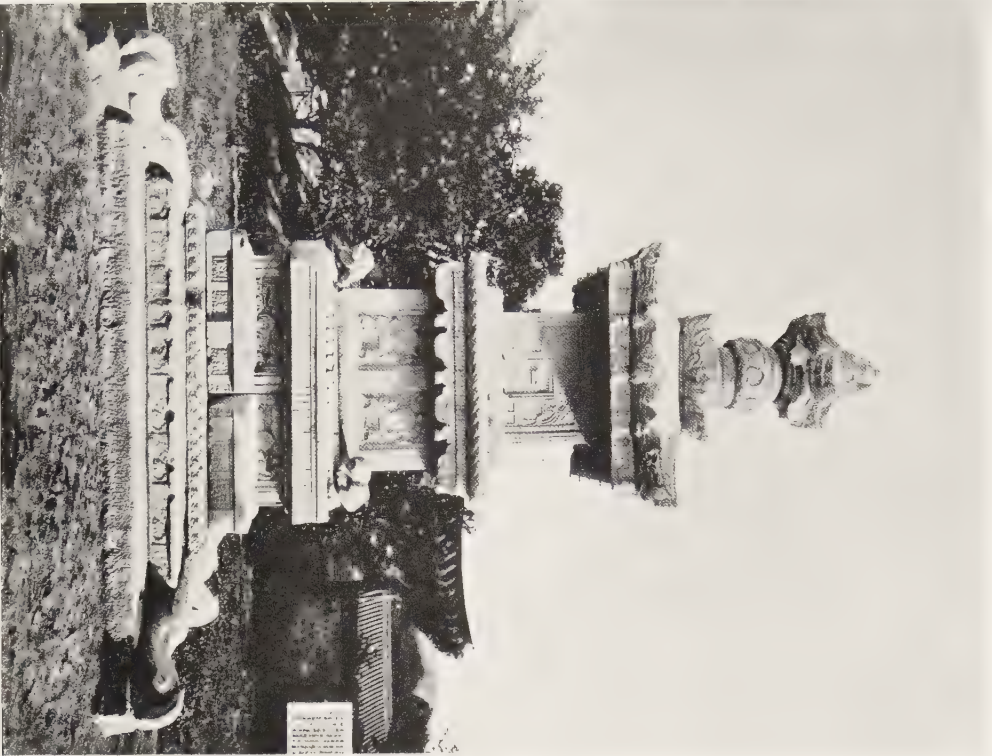


Fig. 118. Commemorative Pagoda,
Government Museum, Söul, 1085 A. D.



Fig. 119. Upper part of commemorative Pagoda,
Government Museum, Söul, 1085 A. D.



Fig. 120. "Buddha and Dragon" monument,
Yŏng-myŏng-sa bonzery, 11th century.



Fig. 121. Sari-thap or "Urn-pagoda",
Kŭmsansa, North Tjellato, 1111 A. D.



Fig. 122. Sari-thap or "Urn-pagoda", 9th century A. D.



Fig. 123. Buddhist tombstones, Yutjömsa or “Monastery of the pass of the elms”,
Kongosan or Diamond mountains,
16th—20th century.



Fig. 124. Buddhist tombstones with characteristic stone caps, Phyohunsa monastery,
Diamond mountains.



Fig. 125. Sepulchral monument, 1017 A. D.,
Government Museum, Söul.



Fig. 126. Part of monument in Fig. 125,
showing relief and crown.

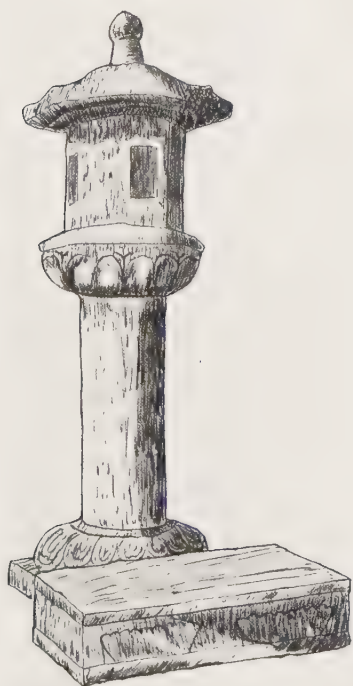


Fig. 127. Lantern, Pul-kuk-sa,
7th—8th century A. D.



Fig. 128. Lantern, Kŭm-san-sa,
8th century A. D.



Fig. 129. Lantern, No-am-sa,
8th century A. D.



Fig. 130. Lantern, No-am-sa,
8th century A. D.

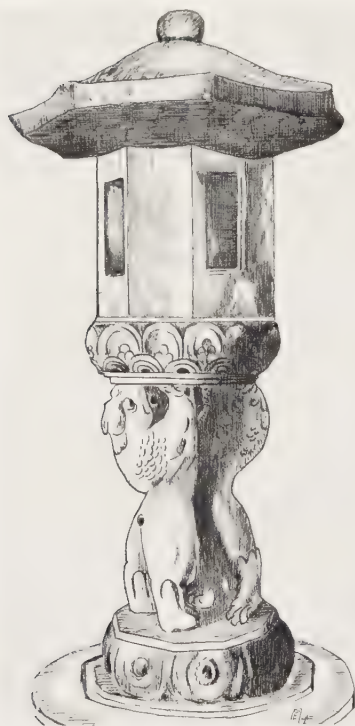


Fig. 131. "Lion" Lantern,
Pö-p-tju-sa, 9th century A. D.



Fig. 132. Maharaja Lantern,
Pö-p-tju-sa, 9th century A. D.



Fig. 133. Lantern, Kā-sŏn-sa,
10th century A. D.



Fig. 134. Lantern, Thătjo tomb,
950 A. D.



Fig. 135. Lantern, Ma-ă,
10th century A. D.



Fig. 136. Lantern, town of
Natju, 1093 A. D.



Fig. 137. Lantern, Söntosa bonzery,
Puk-han near Söul.



Fig. 138. Sepulchral lantern,
near Söul.



Fig. 139. Giant lantern, Kwon-tök-sa,
10th century A. D.



Fig. 140. Lantern, Silluksa,
1379 A. D.



Fig. 141. Memorial stone from Silla,
9th century, General Govt. Museum, Söul.



Fig. 142. Memorial stone from Koryö,
10th—11 century, near Söul.



Fig. 143. Memorial stone near Kŷöngtju, 7th century A. D.



Fig. 144. Memorial stone from Koryŏ,
1350 A. D., Pagoda Park, Sŏul.



Fig. 145. Memorial
stone, one side.



Fig. 146. Memorial stone,
crown.



Fig. 147. Memorial stone,
crown.



Fig. 148. Memorial stone,
crown.



Fig. 149. Sanskrit stela near Hätju,
5th—7th century A. D.
Height 4 m.



Fig. 150. Sanskrit stela near Yongchön,
10th—11th century A. D.
Height 6 m.



Fig. 151. Memorial stones, I dynasty, 15th—19th century.

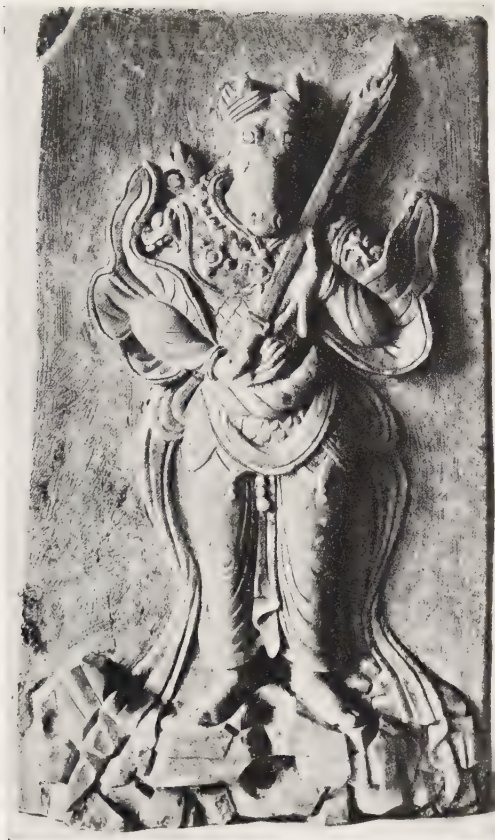


Fig. 153. Horse-headed figure, king's tomb near Kyōngtju. About the 8th century A.D.



Fig. 154. Stone figure from Koryō, 14th century.



Fig. 155. Stone figure, king's tomb. Kyōngtju, 9th century A. D.



Fig. 156. Stone figure, king's tomb near Suwon, 17th century.



Fig. 157. Stone figure, king's tomb near Sōul, 19th century.



Fig. 158. Stone figures by the king's grave, Suwon, 17th century.
1. Military Mandarin. 2. Civil Mandarin. 3. Mang-tju-sök stele.



Fig. 159. Tiger about to spring, bridge, Kyöngpok palace, Söul.



Fig. 160. Steps to throne-room, Kyŏng-pok palace, Sŏul.

Cp. Figs. 28, 29.

16th and partly 19th centuries.



Fig. 161. Animal figures, War-god's temple, Tongmyŏ, Sŏul.

Beginning of 17th century.



Fig. 162. Animal figure, War-god's temple, Söul.



Fig. 163. Gargoyle, War-god's temple, Söul.

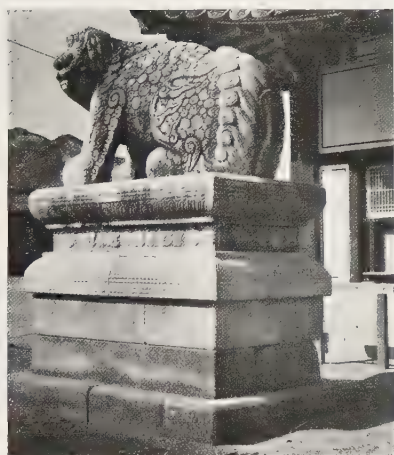


Fig. 164. Statue of a lion, formerly in front of Kyöng-pok palace, Söul.



Fig. 165. Stone basin, General Government Museum, Söul.



Fig. 166. Stone basin, General Government Museum, Soul.



Fig. 167. Animal ornament, main bridge, Chang-kyöng palace, 14th century.

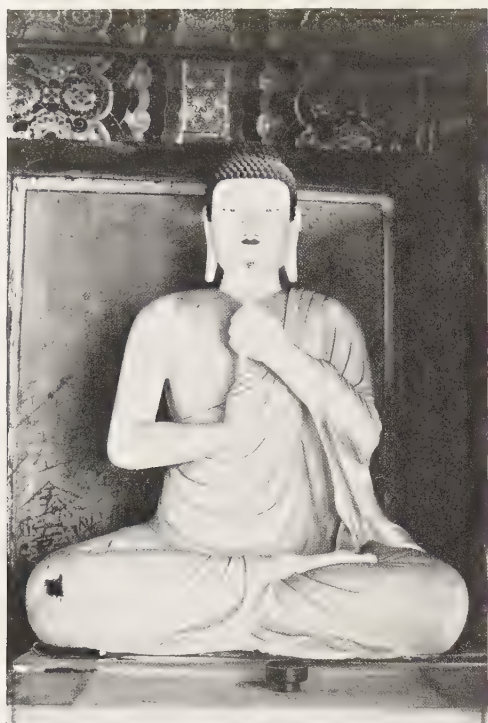


Fig. 168. Roshana-Vairocana-Buddha,
Pul-kuk-sa, Silla, 8th century A. D.



Fig. 169. Roshana-Vairocana-Buddha
Tong-hoa-sa, 722 A. D.



Fig. 170. Roshana-Vairocana-Buddha,
Ethnographical Museum, Munich.



Fig. 171. Roshana-Vairocana-Buddha,
Private ownership of H. E. Martel, Söul.



Fig. 172. Śakya-Buddha,
6th century A. D.
Height 13 cm.



Fig. 173. Śakya-Buddha.
Yutjömsa. 8th century.
Height 12 cm.



Fig. 174. Bronze Śakya-Buddha,
7th century.
Height 15 cm.



Fig. 175. Śakya-Buddha, Silla,
7th—8th century A. D.



Fig. 176. Śakya-Buddha, Koryŏ,
10th—11th century A. D.



Fig. 177. Śakya-Buddha,
Sŏul, 8th century A. D.



Fig. 178. Stone statue of Buddha, Sök-kul-am cave, near Kyöngtju, 8th century A. D.
(Cp. Figs. 81, 179.)



Fig. 179. Śakya-Buddha, Sök-kul-am, Silla,
8th century A. D.



Fig. 180. Wooden Śakya-Buddha with back-
ground, Pu-sök-sa, Silla, 10th century A. D.

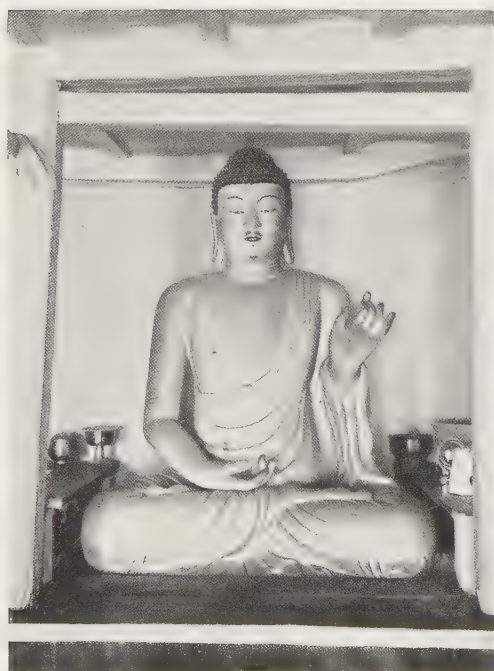


Fig. 181. Amida-Buddha, Pul-kuk-sa, Silla,
8th century A. D.



Fig. 182. Amida-Buddha, Koryŏ period.
Private ownership.



Fig. 183. Amida-Buddha, Silla,
7th—9th century,
Government Museum, Söul.

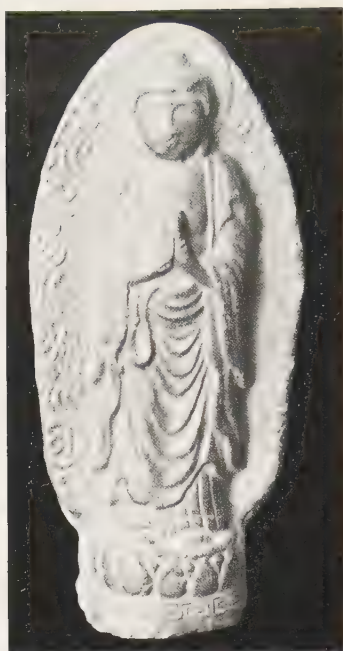


Fig. 184. Amida-Buddha.
Probably Chinese work of the
T'ang period. Private ownership.



Fig. 185. Amida-Buddha,
Yutjömsa. Kokuryö,
6th—9th century A. D.



Fig. 186. Amida-Buddha,
Yutjömsa. Kokuryö,
6th—9th century A. D.



Fig. 187. Amida-Buddha,
Songto, Silla,
6th—9th century A. D.



Fig. 188. Amida-Buddha,
Yutjömsa, Silla,
6th—9th century A. D.



Fig. 189. Amida-Buddha. Bronze statuettes,
Koryŏ period,
Korea Museum, St. Ottilien.



Fig. 190. Baishajya-guru-Buddha from
“Kudara” (Päktje), 697 A. D.,
Yakushiji, Japan.



Fig. 191. Amida-Buddha, Koryŏ,
about 13th century. Prince I Museum, Sŏul.



Fig. 192. Amida-Buddha, Sŏntosa
bonzery, I dynasty, 16th century.



Fig. 193. Baishajya-guru-Buddha from Won-tju, Silla. Government Museum, Söul.



Fig. 194. Baishajya-guru-Buddha, Silla. Government Museum, Söul.



Fig. 195. Baishajya-guru-Buddha, Museum, Nara, about 8th century A. D.



Fig. 196. Baishajya-guru-Buddha, Shin-yakushiji, near Nara.



Fig. 197. Baishajya-guru-Buddha,
statuette, Silla period. Government
Museum, Söul.



Fig. 198. Baishajya-guru-Buddha,
statuette, Silla period. Government
Museum, Söul.



Fig. 199. Baishajya-guru-Buddha,
Päktje and Silla period,
6th—9th century A. D.



Fig. 200. Baishajya-guru-Buddha,
Päktje and Silla period,
6th—9th century A. D.



Fig. 201. Most ancient known Kwannon figure, before 630 A. D.



Fig. 202. Kwannon from Paktje, Yakushiji near Nara, 654 A. D.



Fig. 203. Kwannon in the Yume-dono, Horiuji, 7th—8th century.



Fig. 204. Kwannon from Paktje, half-length. Yakushiji near Nara, 654 A. D.



Fig. 205. Kwannon from Paktje, half-length, Kyoto Museum, 7th century.



Fig. 206. Kwannon statuette,
Silla.



Fig. 207. Kwannon statuette,
Samkuk, 5th—6th century A.D.



Fig. 208. Kwannon statuette,
Suiko, Japan.



Fig. 209. Kwannon statuette,
Paktje-Silla
Nara Museum.



Fig. 210. Kwannon statuette,
Paktje-Silla
Suiko, Japan.



Fig. 211. Wooden Kwannon
statuette, about 12th century A.D.
Prince I Museum, Söul.



Fig. 212. Kwannon, 12th century.
Prince I Museum.



Fig. 213. Kwannon, 15th century.
Prince I Museum.



Fig. 214. Kwannon, 10th century.
Prince I Museum,
Söul.



Fig. 215. Nyoirin-Kwannon, period of the
Three Kingdoms, 5th—6th century A.D.
Prince I Museum, Söul.



Fig. 216. "Thousand-armed" Kwannon,
Tjung-hŭng-sa, near Sŏul, 18th century.
Almost every one of the forty two hands holds a different attribute.



Fig. 217. Eleven-headed Kwannon,
Sŏk-kul-am, Silla, 652 A. D.



Fig. 218. Kwannon with figure of Buddha in
the diadem. Stone figure from Tjellato,
7th century A. D.



Fig. 219. Maitreya-Buddha, Söntosa bonzery, on the Pukhan, near Söul, 14th century.



Fig. 220. Maitreya-Buddha, Ma-ha-tjön, Diamond mountains.

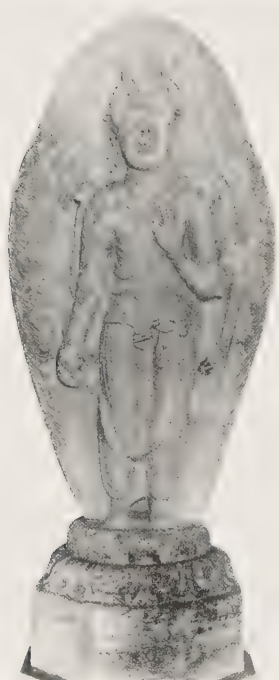


Fig. 221. Maitreya-Buddha, Government Museum, Söul, 720 A. D.



Fig. 222. Maitreya-Buddha, half-length, from Fig. 223.



Fig. 223. Maitreya-Buddha, bronze statue,
6th century A. D. Government Museum, Söul.



Fig. 224. Bodhisattva, Yutjömsa monastery,
Diamond mountains, 8th century A. D.



Fig. 225. Bodhisattva, 14th century.
Prince I Musum, Söul.



Fig. 226. Bodhisattva. Wooden statue, 7th century A. D. Nara Museum.
Height 209 cm.



Fig. 227. Group of Buddhas by bonze Nan-ong, near Tjangansa.



Fig. 228. Group of Buddhas, Kul-pul-sa, South Korea, Silla period.



Fig. 229. Yakushi group of Buddhas, Yakushiji, Nara, Kudara, 697 A.D.



Fig. 230. Group of Buddhas by Master Tori of Kudara, 623 A. D. Horiuji.



Fig. 231. Group of Buddhas, Sŏk-wang-sa temple, near Wonsan. 14th — 15th century A. D.
Centre: Śakya-Buddha. Left: Amida-Buddha.
Right: Roshana-Buddha; each with two companion figures.



Fig. 232. Small domestic altar with group of Buddhas. Silla, I dynasty.
Prince I Museum, Sŏul.



Fig. 233. "King of heaven" by Master
Tori, Horiuji, Nara, 632 A. D.



Fig. 234. Buddha-gloriole from
Päktje, 6th—7th century A. D.



Fig. 235. "King of heaven", town wall, Kyōngtju,
8th century A. D. Now in Kyōngtju, Museum.



Fig. 236. "Kings of heaven", Sökwangsa temple. I dynasty.
Latter half of 15th century.



Fig. 237. Relief, Buddha under the Bodhi tree, Hyön-hoa-sa Pagoda,
near Songto, 11th century.

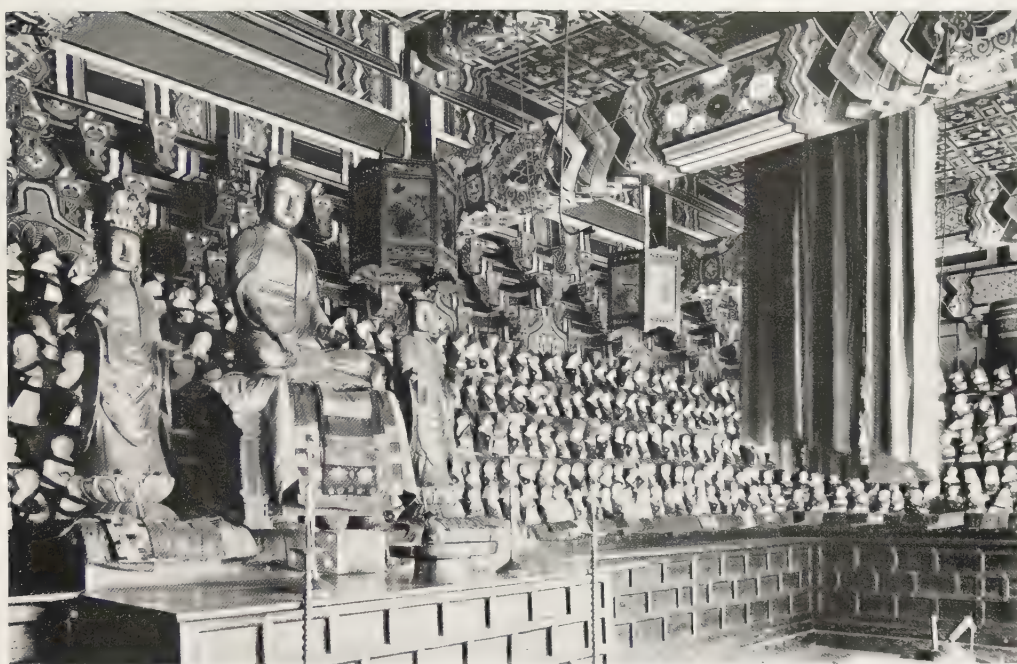


Fig. 238. Five hundred disciples of Buddha, Sökwangsa temple.
I dynasty, about 16th century.



Fig. 239. Altar of Buddha with reliefs in wood as back-ground.
East of Söul, 17th—18th century.



27 26
Fig. 242. Figures of knights, Sök-kul-am,
near Kyöngtju, 752 A. D.



6 5 4 3
Fig. 243. 5 and 6: Kings of Heaven. 4: Gate-keeper. 5: Indian deity.
Sök-kul-am near Kyöngtju, 752 A. D.



Fig. 244. Stone relief,
Sök-kul-am near Kyöngtju.
Door-keeper (24).

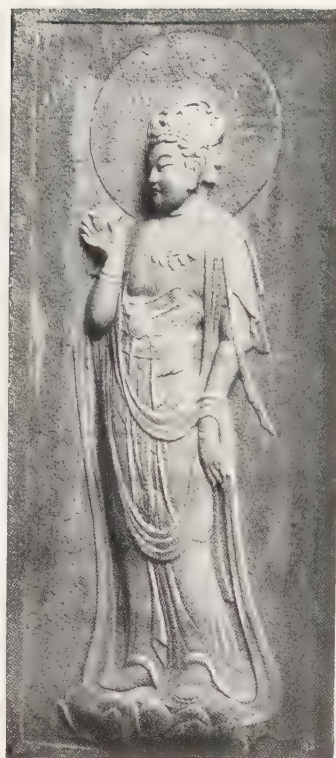


Fig. 245. Sök-kul-am near
Kyöngtju, Bodhisattva.
(Cp. Fig. 217.)



Fig. 246. Sök-kul-am near Kyöngtju. Nahan
or scholars of Buddha. Plaster cast, Söul.

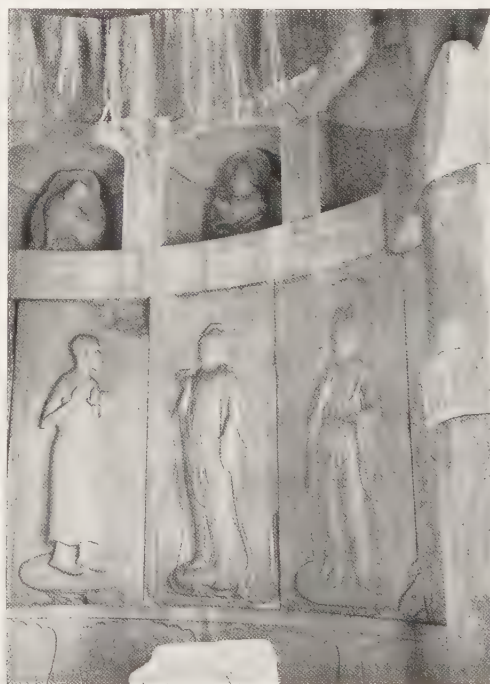


Fig. 247. Sök-kul-am near Kyöngtju.
Nahan and Bodhisattva.



Fig. 252. Figures from the
Ssang-yong tomb.



Fig. 253. Figures from the
Ssang-yong tomb.



Fig. 254. Figures from the Ssang-yong tomb. 6th century A. D.



Fig. 255. Decorated ceiling, Kokuryō "Great Tomb".

Middle of 6th century.

After a water-colour sketch by the author.

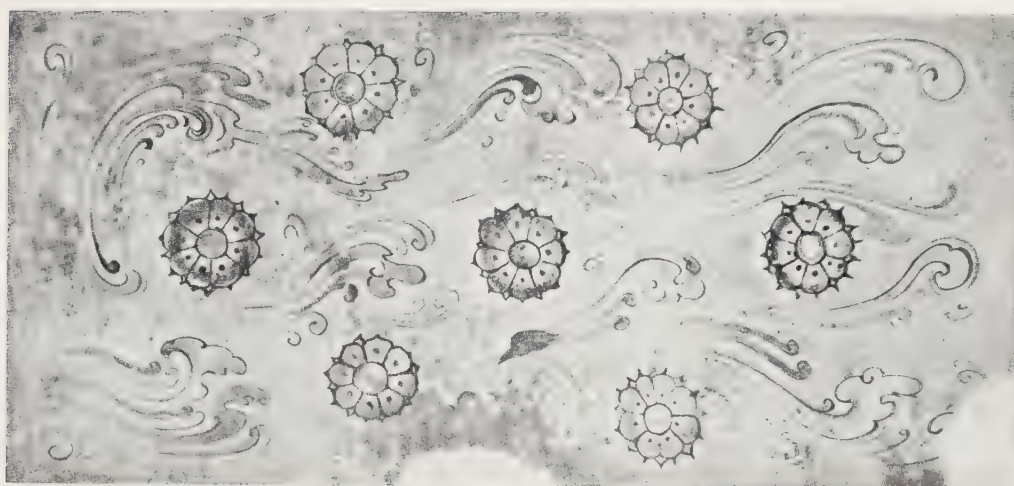


Fig. 256. Mural painting, tomb at Puyō, capital of Pāktje, 538—660 A. D.
(6th century A. D.)

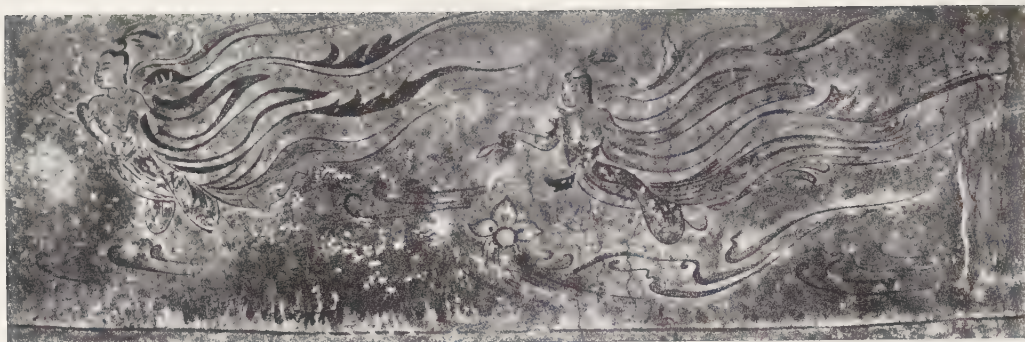


Fig. 257. Buddhist angels, "Great Tomb" of Sammyori.

Middle of 6th century.

(Cp. Figs. 347—349; 467 and 481).



Fig. 258. Mural decoration, Chang-tök palace, Söul.

End of 16th century.



Fig. 259. Buddhist temple, Söntosa bonzery, near Söul. Exterior decoration.



Fig. 260. Buddhist temple, Tjünghungsa near Söul. Exterior decoration.



Fig. 261. Chinese characters as ornament: San-hă sung-sim
or “Mountains are high, the sea is deep”.
Left: Conventionalized stamp-writing. Centre: Abbreviated cursive.
Right: Decorative writing with cleft brush. The two lastwritten by
Mun Kosan (v. Fig. 286).



Fig. 262. Author's name in Chinese characters as ornament.



Fig. 263. Painting by Kong Minwang (Si-tjä), Koryŏ period.



Fig. 264. Painting, Commencement of I dynasty.



Fig. 265. Cats at play. Painting by Pyŏn Sang-pyŏk. I dynasty.



Fig. 266. Landscape. Painting by Tjŏng-sŏn (Kyŏm-tjä). About 1400.



Fig. 267. "On the bank of the stream". Painting by Sin Puŏn, Korean lady-artist. 1550.



Fig. 268. A Pilgrim. Painting by Yun Tuso. End of 17th century.
Government Museum, Sŏul.

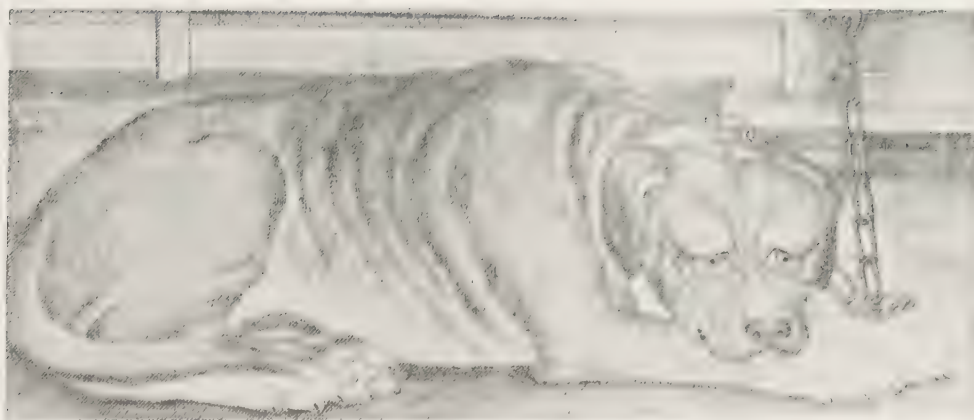


Fig. 269. Chained hound. Painting by Kim Hongto (Tanwon), showing Western influence. Turn of 18th century.



Fig. 270. The eating-house.
Painting by Kim Hongto (Tanwon).



Fig. 271. The wrestling-bout.
Painting by Kim Hongto (Tanwon).



Fig. 272. The "mouth-organ" player. Painting by Kim Hongto (Tanwon). About 1780.



Fig. 273. Personification of Thunder. Painting by Kim Tök-söng (Hyön-un). About 1400.



Fig. 274. "On the way to work in the fields." Painting by Söng-hyöp. About 1800.



Fig. 275. Fans by Nam Ke-u, about 1810.



Fig. 276. Birds, by Sin Myŏngyŏn (Al-chun),
of Phyŏng-som.
Latter half of 18th century.



Fig. 277. Crane. Painting by
unknown artist.
Government Museum, Sŏul.



Fig. 278. "On the bridge."
Painting by I Hoanchŏl.
About 1810.



Fig. 279. "On the river-bank."
Painting by unknown artist, 17th century.



Fig. 280. Korean citizen. Figure from a painting
by J-Tjüng.
Ethnographical Museum, Munich.



Fig. 281. Korean lady.
Artist unknown. Middle of
19th century.



Fig. 282. Flying pheasant by Kim Po-ŭng. Mural painting.
1890, Söul.



Fig. 283. Korean costumes.
Ethnographical Museum, Munich.



Fig. 284. Korean costumes.
Ethnographical Museum, Munich.



Fig. 285. Korean screen. Decorated in colour on brown paper.
Ethnographical Museum, Munich.



Fig. 286. Mun Kōsan. Buddhist painter, d. 1915.
In the back-ground a 17th century Korean screen.



Fig. 287. Mural painting by Tamtjüng
(Donjō), Horiuji, Nara.
End of 7th century A. D.



Fig. 288. Mural painting by Tamtjüng
(Donjō), Horiuji, Nara.
End of 7th century A. D.



Fig. 289. Mural painting by Tamtjüng (Donjō),
Horiuji, Nara. End of 7th century A. D.



Fig. 290. Amida-Buddha. Panel.
Artist unknown. 15th century.



Fig. 291. Buddhist mural painting, Pusöksa.
1377 A.D.



Fig. 292. Kwanon. Artist
unknown. 18th century.



Fig. 293. Kwanon on floating island. Mural painting, Yutjömsa monastery.
About 15th century.



Fig. 294. Buddha surrounded by the judgment-kings. Painting.
Bonzery near Söul. 18th—19th century.



Fig. 295. Scenes from the Buddhist under-world,
Bonzery near Söul. 18th—19th century.



Fig 296. Scenes from the Buddhist under-world. 19th century.



Fig. 297. Scenes from the Buddhist under-world. 19th century.



Fig. 298. Three-headed Siva.



Fig. 299. Infernal warder



Fig. 300. The hermit who moved Sidharta-Buddha to self-communion.
Panel in the Pong-ŭn-sa near Sŏul, middle of 18th century.
The crane, clouds, rocks, pines, bamboos etc.
are symbols of immortal life.



Fig. 301. Mountain-sprite.
Panel in the Chŏn-chuk-sa
near Sŏul.



Fig. 302. Mountain-sprite and spouse. Panel in female
bonzery near Sŏul, 19th century.



Fig. 303. The war-god Kwan-u and suite. Panel. Private ownership.



Fig. 304. The war-god Kwan-u and suite. Panel. Private ownership.

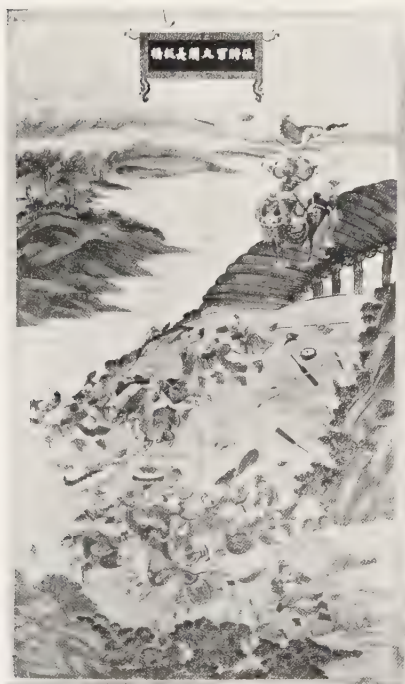


Fig. 305. Battle-piece War-god's temple, near Söul.

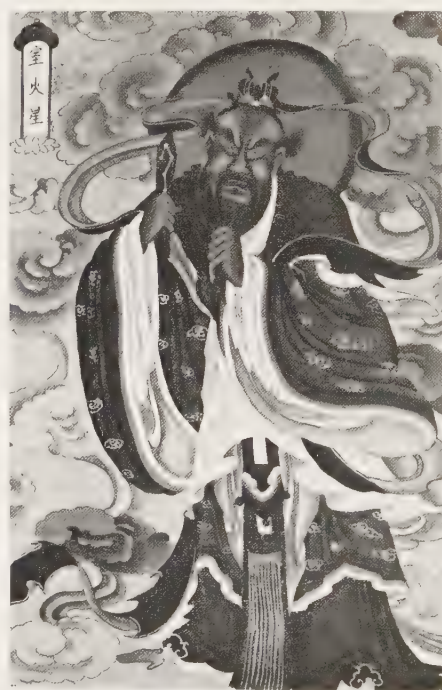


Fig. 306. Star-god of the Taoist-Korean popular belief. Private ownership.

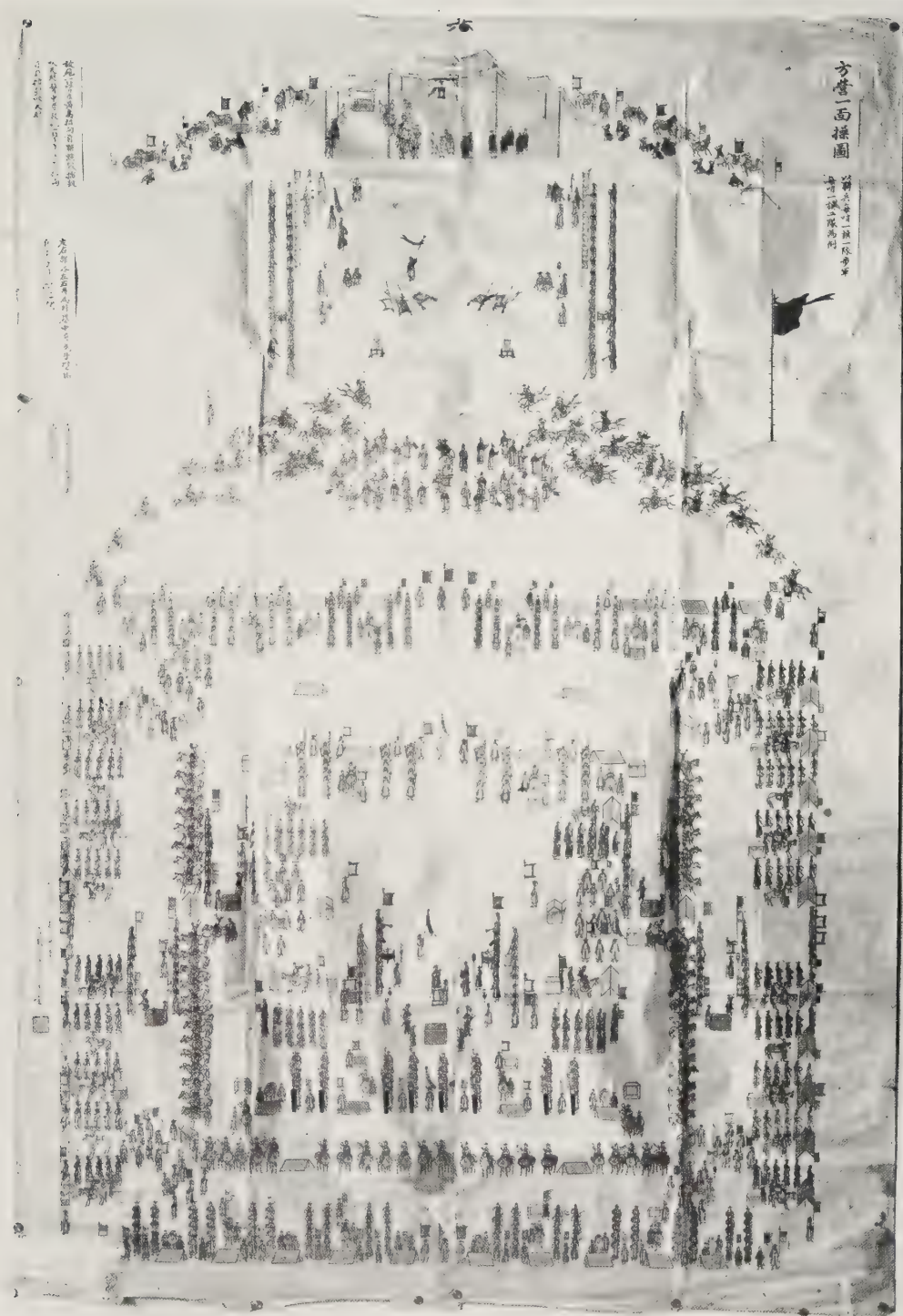


Fig. 307. Parade before the king. Illustration from the royal books of ceremonial.
Government Library, Sŏul.



Fig. 308. Seven illuminated rolls of the Buddhist Sutras. C. 1300 A. D.



Fig. 309. Korean woodcut,
17th century.

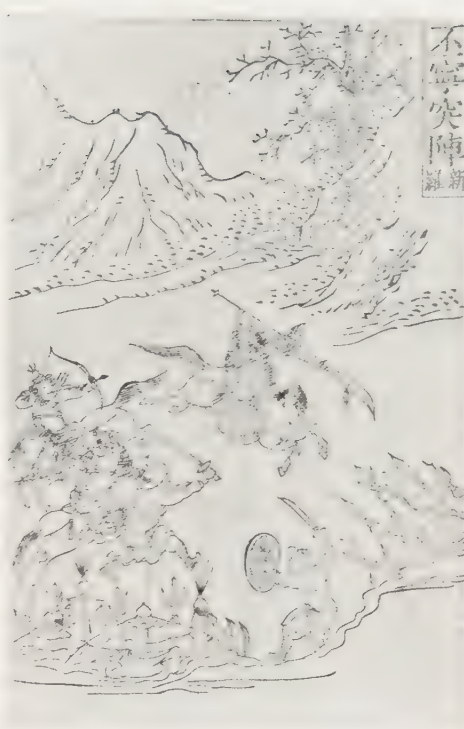


Fig. 310. Korean woodcut,
17th century.



Fig. 311. Korean woodcut,
17th century.

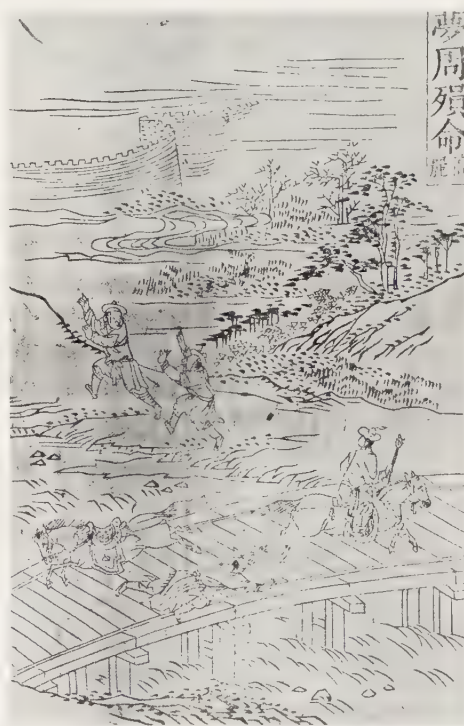


Fig. 312. Korean woodcut,
17th century.



Fig. 313. Magatama and white and blue glass bowls. Govt. Museum, Söul.



Fig. 314. Glass-jug, Govt. Museum, Söul.



Fig. 315. Potsherds from Naknang.

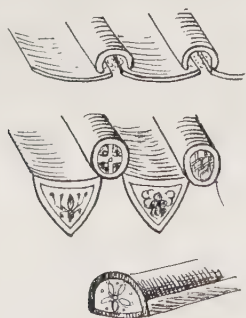


Fig. 316. Method of laying roof-tiles.



Fig. 317. Roof-tile from Naknang.



Fig. 318—319. Ornamental facing-tiles.



Fig. 320—321. Ornamental facing-tiles.



Fig. 322.—323. Ornamental facing-tiles.

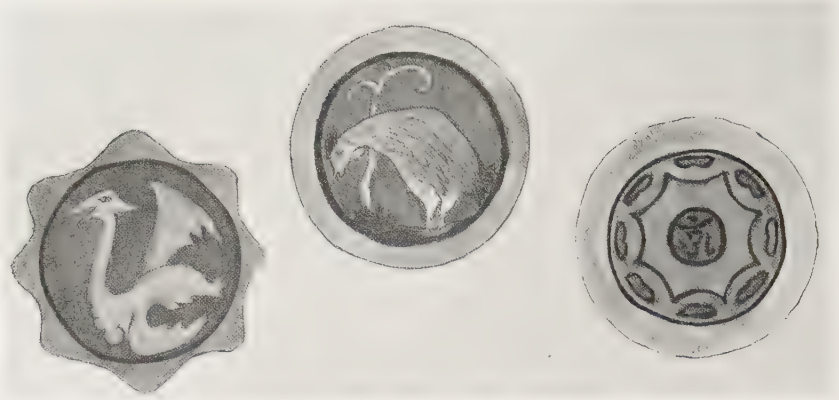


Fig. 324—326. Ornamental facing-tiles.

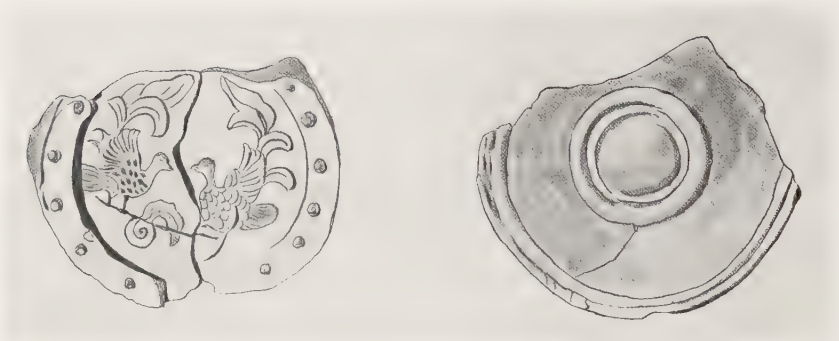


Fig. 327—328. Ornamental facing-tiles.



Fig. 329—332. Flat ornamental terminal tiles.

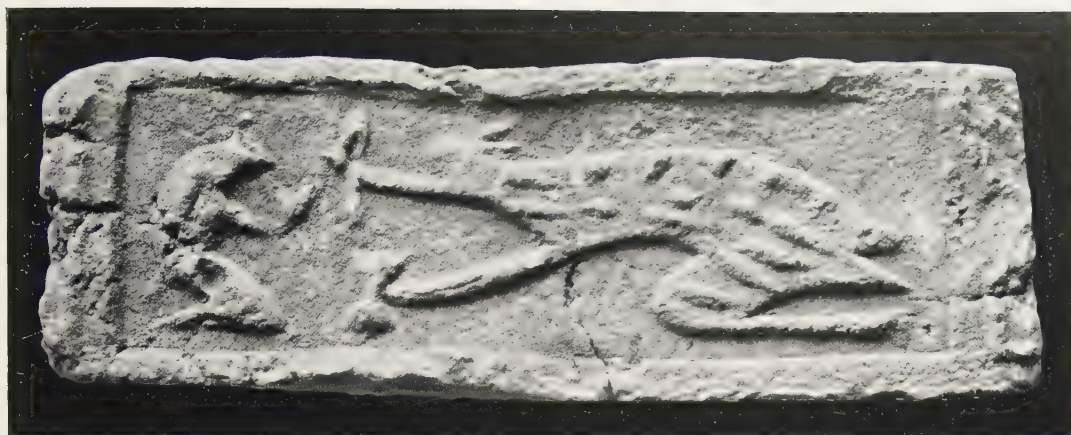


Fig. 333. Ornamental tile from Naknang.
Government Museum, Söul. C. 1st century A. D.
A highly symbolized hare kneeling and handing food to the Father of hares.



Fig. 334—335. Ornamental tiles from Paktje with floral ornament.
(3d century A.D.)

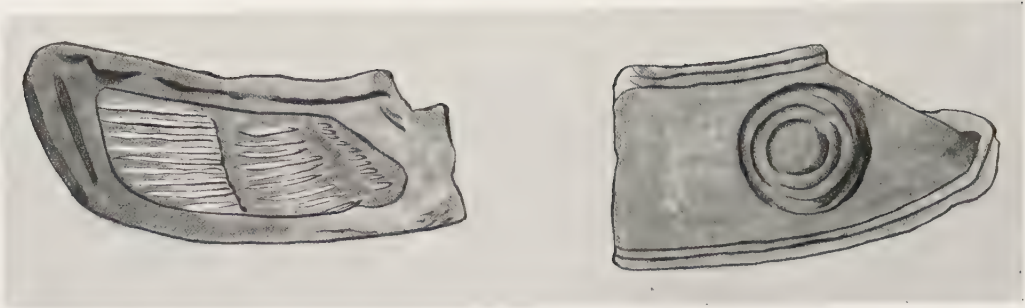


Fig. 336.

Fig. 337.

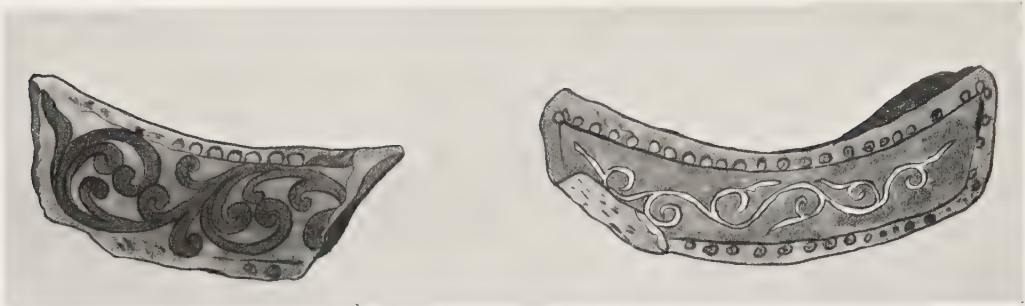


Fig. 338.

Fig. 339.



Fig. 340.

Fig. 336—340. Ornamental tiles,
Kokuryō and Silla period, Government Museum, Sōul.



Fig. 341.



Fig. 342.

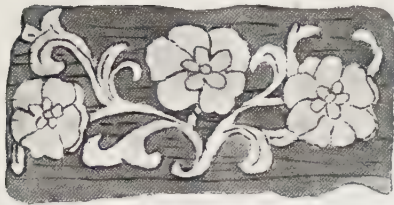


Fig. 343.



Fig. 344.

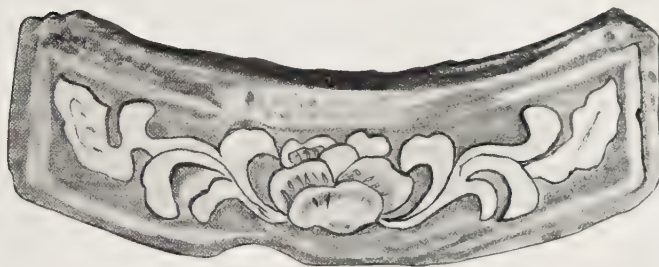


Fig. 345.



Fig. 346.

Fig. 341—346. Ornamental tiles,
Silla and Kokuryō period, Government Museum, Sōul



Fig. 347—351. Ornamental tiles from Silla with flying dragons and elves, Kyōngtju Museum.



Fig. 352. Bricks with stem-ornament.
Silluksa, Kyōngkito.



Fig. 353. Fragments of glazed clay panels with figures
of the four kings of heaven.



Fig. 354. Fragment of glazed clay panels with figures
of the four kings of heaven.

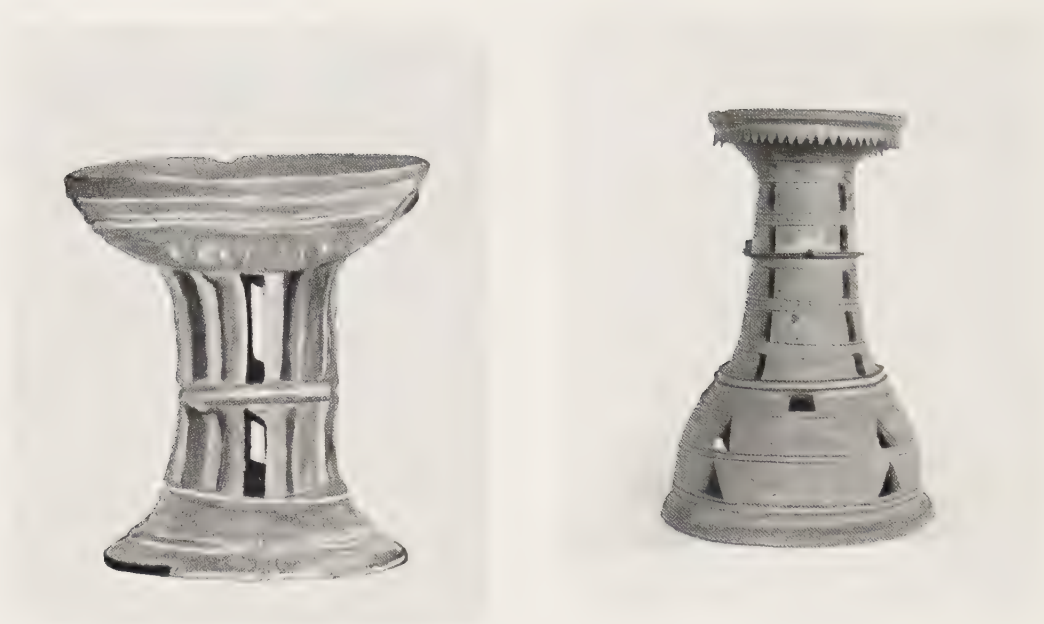


Fig. 355—356. Earthenware vessels (stands), Kaya and Silla period,
C. 3d century, Southern Kyŭngsang. Government Museum, Sŏul.

Height Fig. 355 19 cm, Fig. 356 52 cm.

Colour mostly grayish-black.



Fig. 357—358.

Water-vessel and drinking-bowl, Kaya and Silla period,
C. 3d—4th century.

Height (Fig. 357) 12 cm, (Fig. 358) 14 cm.

Government Museum, Sŏul.



Fig. 359. Grayish-black urn, unglazed,
Silla. Government Museum, Söul.



Fig. 360. Greenish-yellow urn, glazed, Silla.
Government Museum, Söul.



Fig. 361. Man on horseback as wine-holder, from Kaya-Silla. 4th—7th century.
Government Museum, Söul.



Fig. 362. Bottle with leaf-ornament in relief.
Prince I Museum, Sŏul.

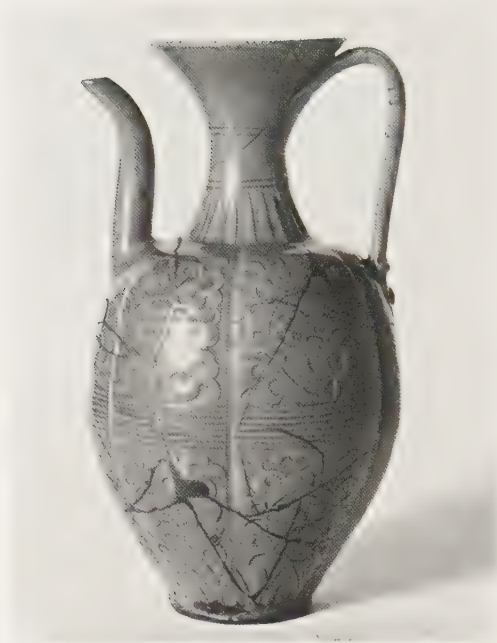


Fig. 363. Pitcher with leaf-ornament in relief.
Prince I Museum, Sŏul.

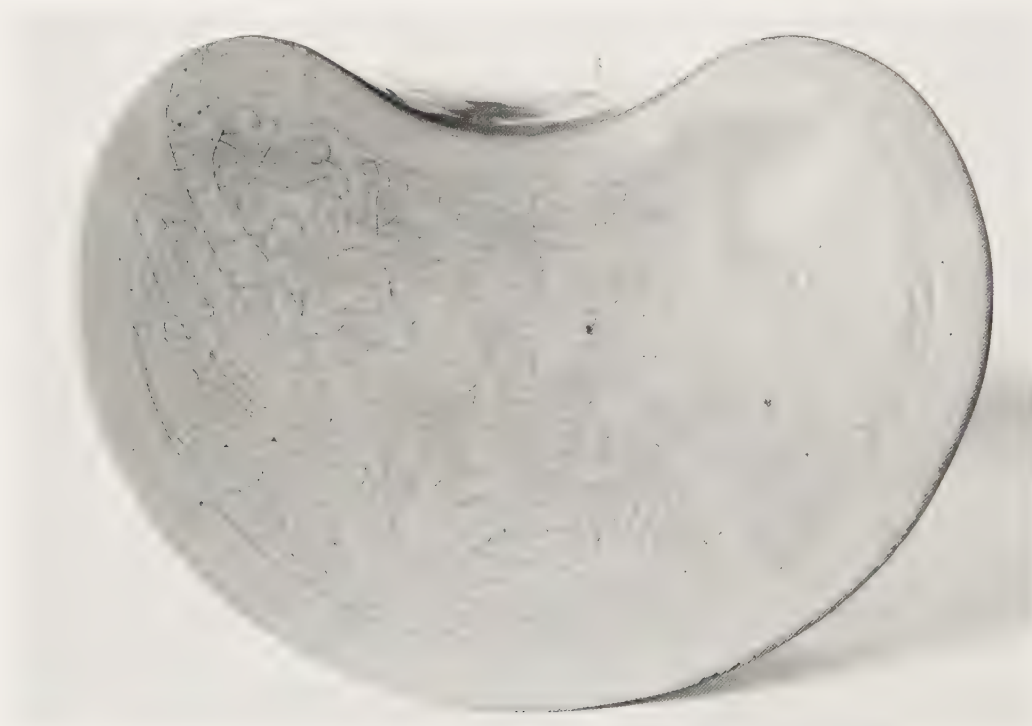


Fig. 364. Neck-rest, gray-green celadon with leaf-decoration in relief.
10th—12th century. Prince I Museum, Sŏul. Breadth 17 cm.



Figs. 365—366. Jars in gray-green celadon with incised ornaments.
10th—12th century.



Fig. 367. Pan. Celadon with incised patterns. Prince I Museum, Sŏul.
10th—12th century.



Fig. 368. Shōkan-celadon vase with clouds and cranes. Height 30 cm.



Fig. 369. Celadon vase, over-painted red, with flower- and leaf-ornament.



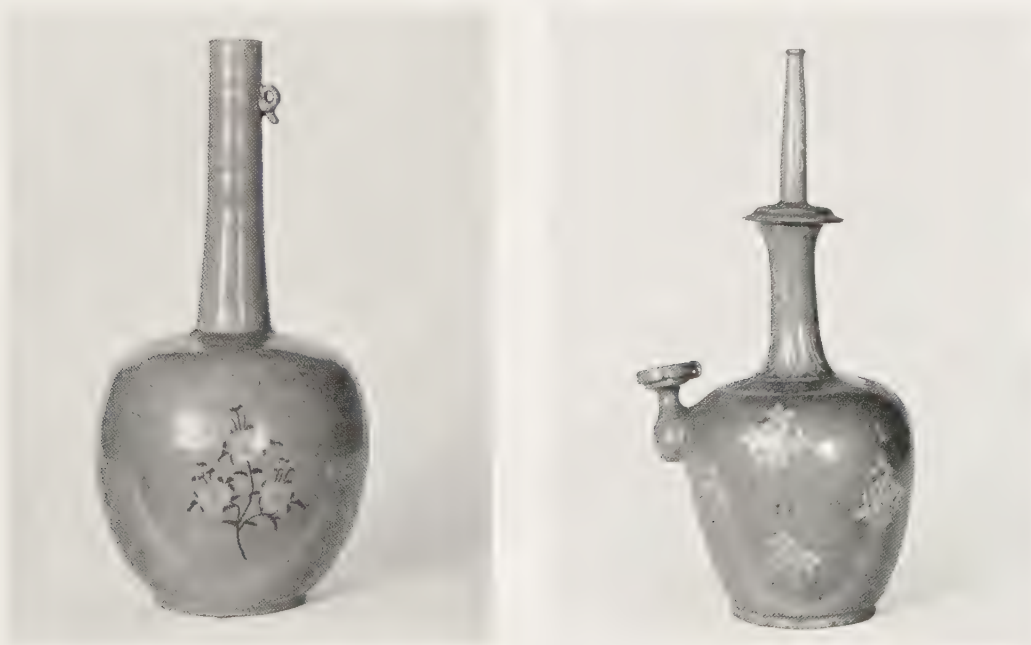
Fig. 370. Celadon ewer with willow-ornament. Private ownership. Berlin.



Fig. 371. Korai-yaki cauldron with meander and animals. Prince I Museum, Sōul.



Figs. 372—373. Shōkan-celadon flasks with inlaid figures and flowers in white and black.
Height (Fig. 372) 28 cm., (Fig. 373) 27 cm.



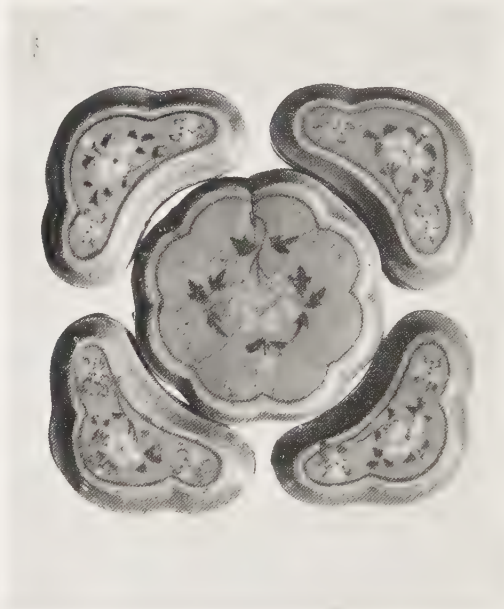
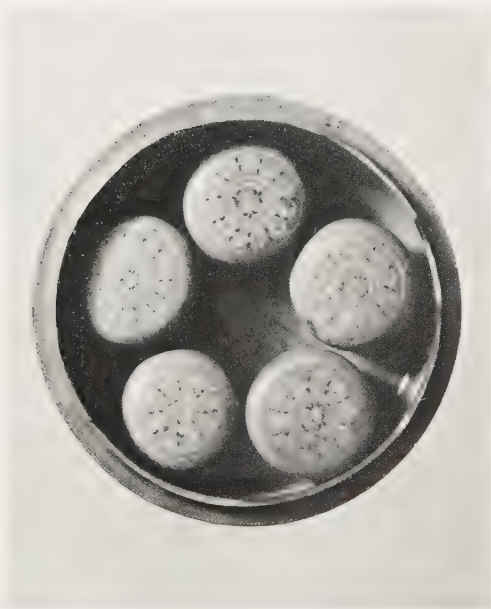
Figs. 374—375. Shōkan-celadon pitchers with inlaid flowers in white and black.
12th—15th century. Height (Fig. 374) 23 cm., (Fig. 375) 28 cm.



Fig. 376. Wine-bowl. Shōkan-celadon with inlaid flowers. Koryō. Height 14 cm.



Fig. 377. Shōkan-celadon tea-pot with inlaid flowers. Koryō.



Figs. 378—379. Rouge-pots. Shōkan-celadon with inlaid stars and flowers. Koryō.



Fig. 380. Oil-flask with inlaid
flowers (Shōkan).
Height $5\frac{1}{2}$ cm.

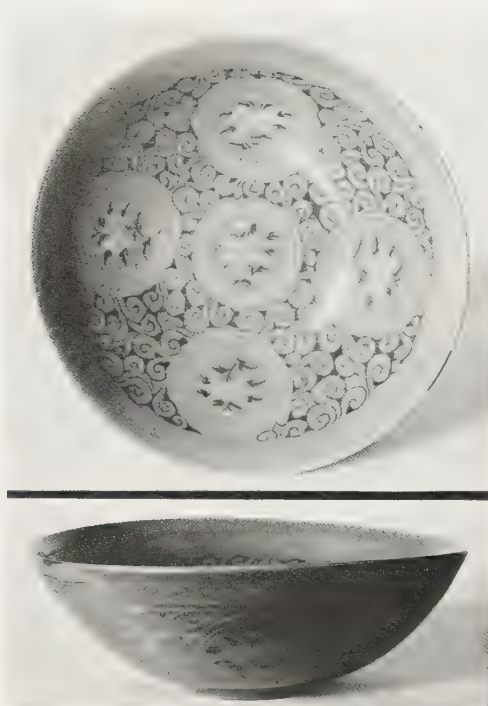


Fig. 381. Bowl with clouds
and flowers (Shōkan).
Height $4\frac{1}{2}$ cm.



Fig. 382. Small shōkan-celadon covered bowl
with incised stems and inlaid flowers.
Height 10 cm.

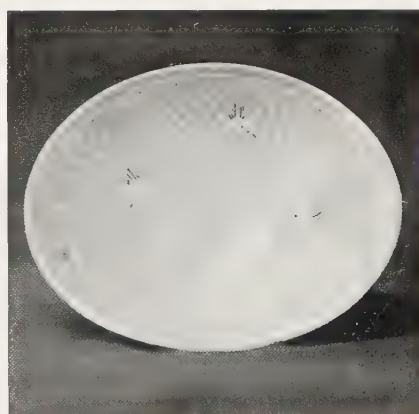


Fig. 383. Korai-yaki celadon bowl,
with cranes and clouds.
Diameter 14 cm.



Fig. 384. Small shōkan-celadon dish seen from above. Koryō. Diameter 12½ cm.



Fig. 385. Small shōkan-celadon dish seen from below. Koryō. Diameter 11½ cm.



Fig. 386. Head-rest. Shōkan-celadon with inlaid ornament.
Koryō, 12th—15th century. Height 10 cm.



Fig. 387. Shōkan-celadon tray with stem-, flower- and crane-ornaments. Koryō. Length 34 cm.



Fig. 388. Celadon vase with leaf-ornament.
Prince I Museum, Söul. Height 18 cm.



Fig. 389. E-korai vase decorated in relief.
Prince I Museum, Söul. Height 31 cm.



Figs. 390—391. Korai-yaki celadon pitchers with inlaid figures in white,
black and red. Prince I Museum, Söul.



Fig. 392. Celadon jar with inlaid willows and flowers.
Height 19 cm.



Fig. 393. Jar with hand-painted E-korai decoration.
Height 16 cm.



Fig. 394. Vase with E-korai decoration.
14th—16th century.



Fig. 395. Jug with E-korai painting.
14th—16th century.



Fig. 396. Box with E-korai painting.
Government Museum, Söul.



Fig. 397. Celadon box-lid in relief.
Prince I Museum, Söul.



Fig. 398. Celadon tortoise-shaped jug.
About 16th century.
Height 12 cm.



Fig. 399. Celadon pierced-work water-pot.



Fig. 400. Celadon pierced-work water-pot in bowl.



Fig. 401. Bird-shaped water-vessel.



Fig. 402. Bird-shaped water-vessel.



Fig. 403. Celadon head-rest.
Prince I Museum, Söul.

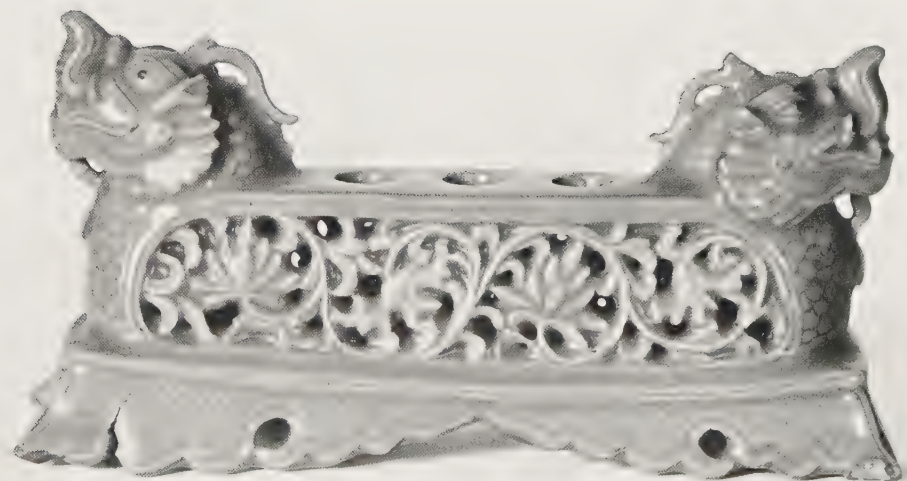


Fig. 404. Celadon pierced-work paint-brush holder. (Half natural size.)
Prince I Museum, Söul.



Fig. 405. Korean steer in celadon. Private ownership
of Mr. E. Martel, Söul.



Fig. 406. Celadon incense-burner, figure on lid.



Fig. 407. Human figure, celadon.
10th—14th century.



Figs. 408—409. Mishima-de bowls.



Figs. 410—411. Mishima-de bowls.



Fig. 412. Pierced-work celadon incense-burner. Height 15 cm.
Prince I Museum, Sŏul.



Fig. 413. Mishima-de vase. 16th century.



Fig. 414. Hakeme-yaki jar. I dynasty.



Fig. 415. Cobalt-blue dish with dragon-ornament, I dynasty. 17th—18th century.



Fig. 416. Stone-ware vase with vine-leaf ornament, I dynasty
(ca. 15th—16th century). Prince I Museum, Söul.
Height 27 cm.



Figs. 417—418. Vases, I dynasty.



Fig. 419. Stone-ware vase, I dynasty.

Fig. 420. Stone-ware tea-pot, I dynasty.
Cobalt colouring.



Fig. 421. Stone-ware of recent centuries.
Korea Museum, St. Otilien.



Fig. 422. 19th century stone-ware from Southern Korea,
showing Japanese influence. Ethnographical Museum, Munich.



Fig. 423. White porcelain wine-goblet
on high pedestal with plate-shaped border.
13th century. Height 13 cm.



Fig. 424. Flat water-flask, white porcelain
with incised chrysanthemum-ornament.
Height 12 cm.



Figs. 425—426. White porcelain jars.
Koryō, 11th—12th century.



Fig. 427. White porcelain vase with painted panels. Height 22 cm.



Fig. 428. White porcelain pitcher. 14th century. Height 20½ cm.



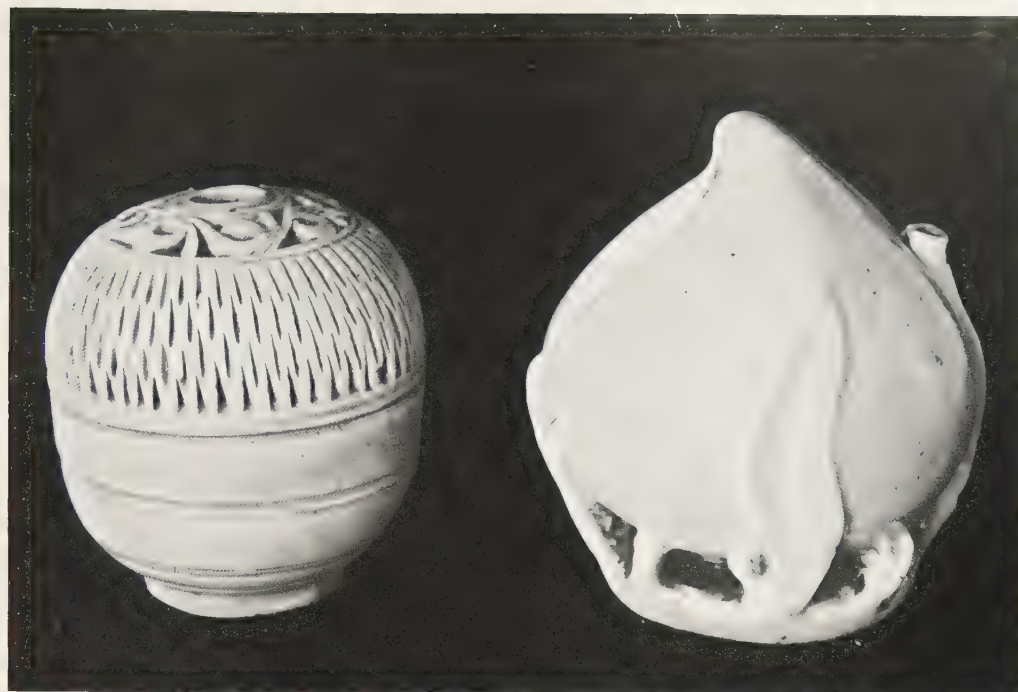
Fig. 429. White porcelain water-pot with leaf-ornaments. 15th century.



Fig. 430. Small white porcelain plate decorated with waves and boys. 15th century.



Fig. 431. White porcelain head-rest with animals at play. Height 13 cm. 14th—15th century.



b)

a)

Fig. 432. Incense-burner and peach-shaped water-vessel. White porcelain. a) Koryŏ; b) I dynasty.



Fig. 433. Steatite stamp. Korea Museum, St. Ottilien.



Fig. 434. Magatama from Southern Korea. 1st—6th century A. D.



Fig. 435. Crystal and gold stamps and pocket-altar.
6th—9th century.



Fig. 436. Crystal trinkets.
6th—9th century.



Fig. 437. Slate palette for rubbing Indian ink, Government Museum, Söul.



Fig. 438. Stone palette for rubbing Indian ink, Government Museum, Söul.

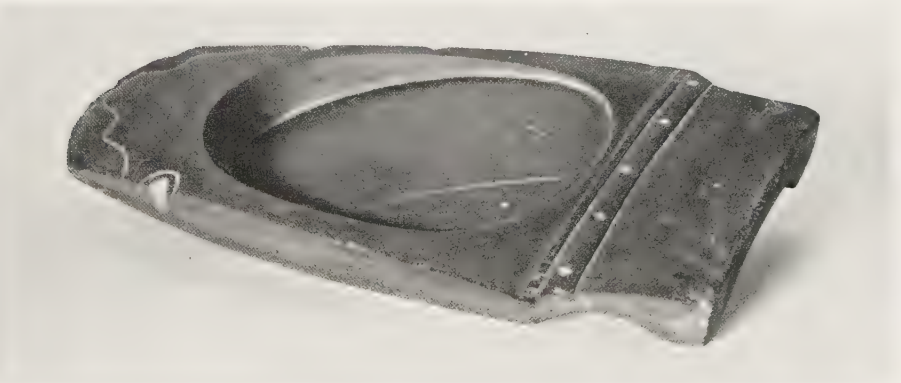


Fig. 439. Slate palette for rubbing Indian ink, Government Museum, Söul.

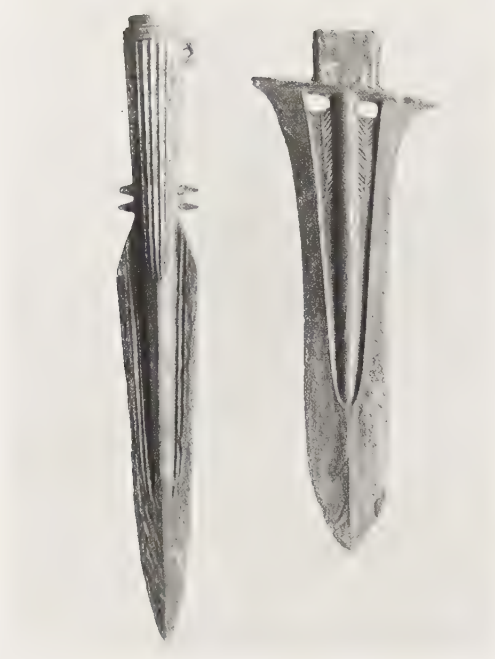


Fig. 440. Prehistoric lance-heads from Southern Korea.



Fig. 441. Crystal disc (symbol of Heaven) from Naknang, Government Museum, Söul.



Fig. 442. Prehistoric coins (cash), showing Chinese influence.



Fig. 443. Prehistoric coin, showing Chinese influence.



Fig. 444. Bronze basin.
Last century, I dynasty.
Height 1 m.



Fig. 445. Bronze cauldron from Naknang.
Government Museum, Söul.
Height 17 cm.



Fig. 446. Bronze door-handle. Silla,
c. 8th century.
Kyöngtju Museum.

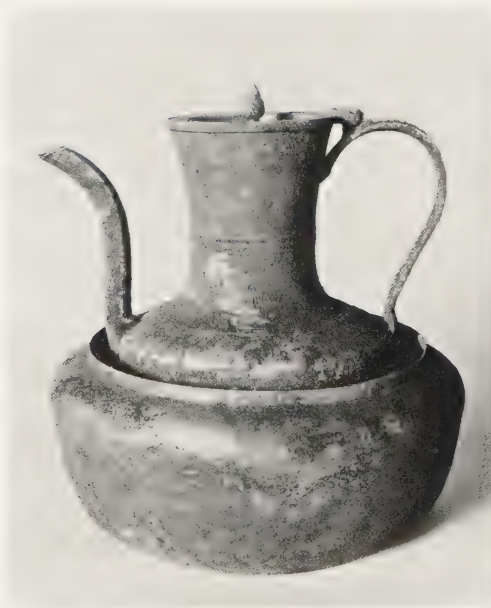


Fig. 447. Bronze pitcher from Koryö.
10th—14th century.
Government Museum, Söul.



Fig. 448. Bronze censer from Silla, c. 6th century. Kyōngtju Museum.



Fig. 449. Bronze sword-hilt with glutton's mask. 3th century A. D.



Fig. 450. Buddhist chalice from Koryŏ.
Height 35 cm. c. 12th century.
Government Museum, Sŏul.



Fig. 451. Bronze bottle, inlaid
silver, height 40 cm., Koryŏ,
c. 12th century.



Fig. 452. Bronze dish, engraved with
Bodhisattva, c. 13th century.
Ethnographical Museum, Munich.



Fig. 453. Chinese bronze mirror from
Naknang with archaic designs.
Government Museum, Sŏul.



Fig. 454. Bronze mirror from Silla, Chinese T'ang period, c. 8th century.



Fig. 455. Bronze mirror from the Koryŏ tombs. (Chinese Sung dynasty.) Prince I Museum, Sŏul.



Figs. 456—457. Bronze mirrors from the Koryŏ tombs (Chinese Sung dynasty). Prince I Museum, Sŏul.



Fig. 458. Bronze mirror from Koryŏ, pure Korean, St. Benedict's Abbey, Tŏkwon.



Figs. 459—460. Bronze mirrors from the Koryŏ tombs
(Chinese Sung dynasty).
Prince I Museum, Sŏul.



Fig. 461. Bronze mirror from the Koryŏ
tombs. Yuchen character.
Prince I Museum, Sŏul.



Fig. 462. Bronze mirror from the Koryŏ
tombs. Sanskrit character.
Prince I Museum, Sŏul.



Fig. 463. Bronze mirror from Koryŏ, pure Korean, c. 11th century.
Ethnographical Museum, Munich.



Fig. 464. Bronze mirror from Koryŏ, showing Chinese influence.



Fig. 465. Stand with silver decoration for mirror in Fig. 464.



Fig. 466. Bronze bell from Silla, Kyŏngtju, 771 A. D.



Fig. 467. View of part of bell from Silla, 732 A. D.
Buddhist angels playing music.



Fig. 468. Bronze bell from Sinsetong, Koryŏ, c. 10th century.



Fig. 469. Bronze bell from Koryŏ, 1216.
Mid-Korea.



Fig. 470. White-metal and silver spoons, Silla.



Fig. 471. Gold and silver hair-pins, Silla and Koryŏ.

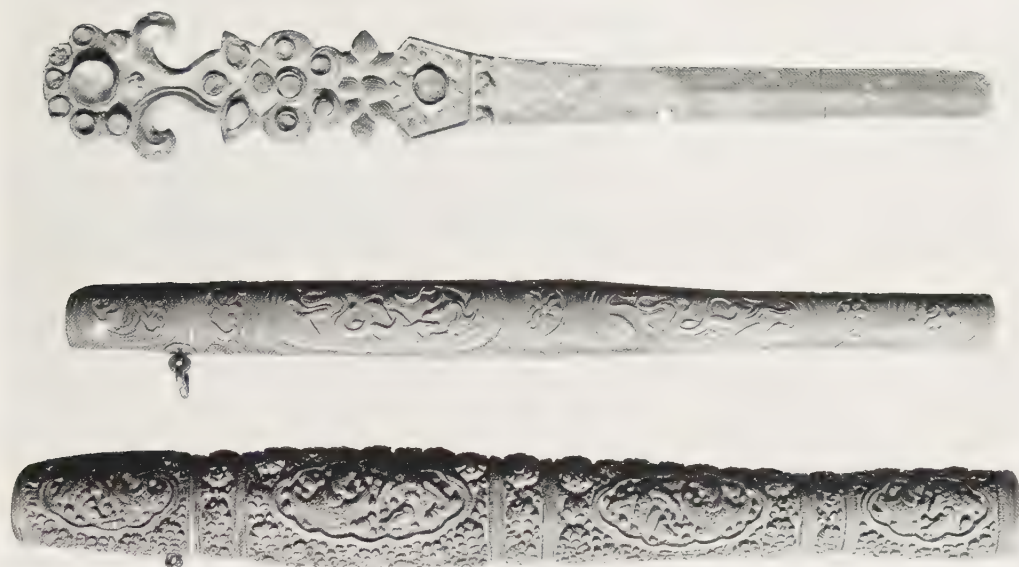


Fig. 472. Silver knife, chop-sticks case, and needle-case, 6th century A. D.



Figs. 473—474. Gold-work bracelet, finger-rings, and buckles. Silla, 6—9th century.



Fig. 475. Gold ear-rings, buckles, dress-ornaments, etc. Silla and Koryŏ. Government Museum, Sŏul.



Fig. 476. Gold and silver rings and dress-ornaments, Silla.
Government Museum, Sŏul.



Fig. 477. Silver-work belt- and dress-clasps from Silla and Koryŏ.
Government Museum, Sŏul.



Fig. 478. Copper-gilt belt- and dress-clasps from Silla and Koryŏ,
Museum, Sŏul.



Fig. 479. Silver and gold belt- and dress-clasps from Koryŏ. Government Museum, Sŏul.

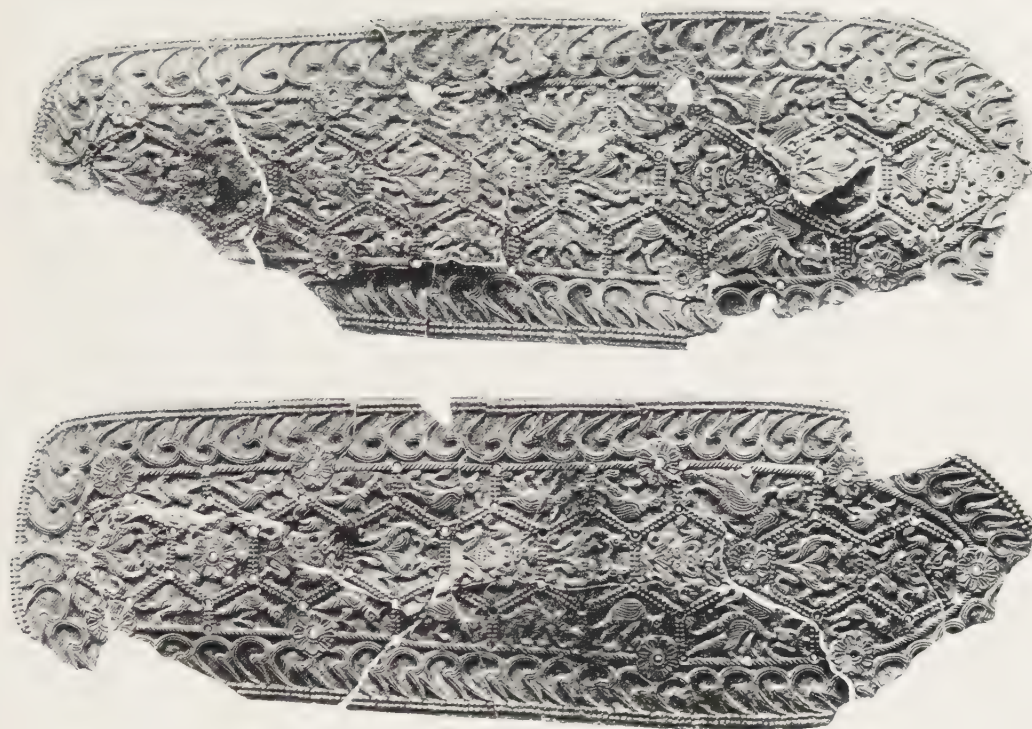


Fig. 480. Gold-work dress-ornament from Silla.
Government Museum, Sŏul.

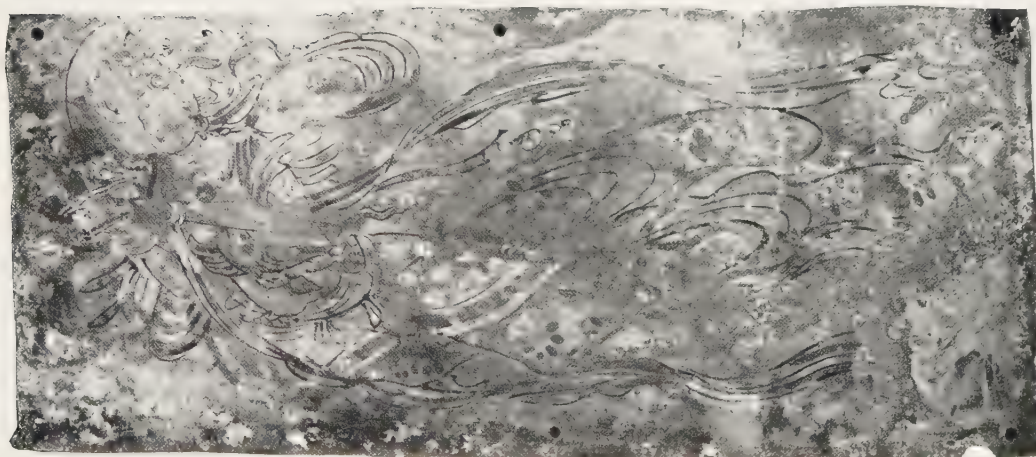


Fig. 481. Coffin-plate with angel's figure, Koryŏ. Government Museum, Sŏul.



Fig. 482. Buckle and amulet with coating of gold, Koryŏ.



Fig. 483. Reliquary with coating of gold, Koryŏ.



Fig. 484. Decorated silver dish.
Silla-Koryŏ.
Government Museum, Sŏul.

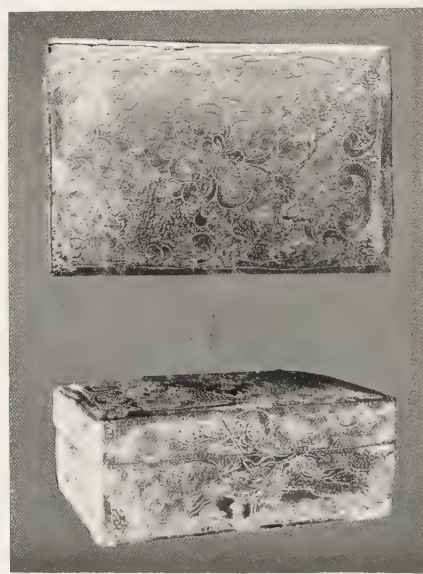


Fig. 485. Small bronze casket with coating of gold, Silla, 8th—9th century.
Government Museum, Sŏul.



Fig. 486. Gold box with stem-ornament
from Koryŏ.
Government Museum, Sŏul.

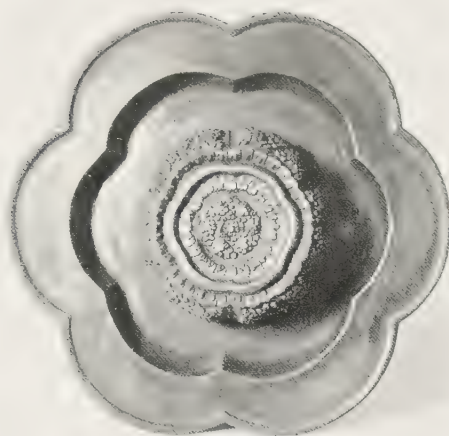


Fig. 487. Silver stand for goblet
in Fig. 488, Koryŏ,
12th century.



Fig. 488. Silver wine-goblet
with stand, Koryŏ,
12th century.



Fig. 489. Copper and gold jar
from Naknang.
Government Museum, Sŏul.



Fig. 490. Bronze from Koryŏ, encrusted with silver. Government Museum, Sŏul.
(Natural size.)

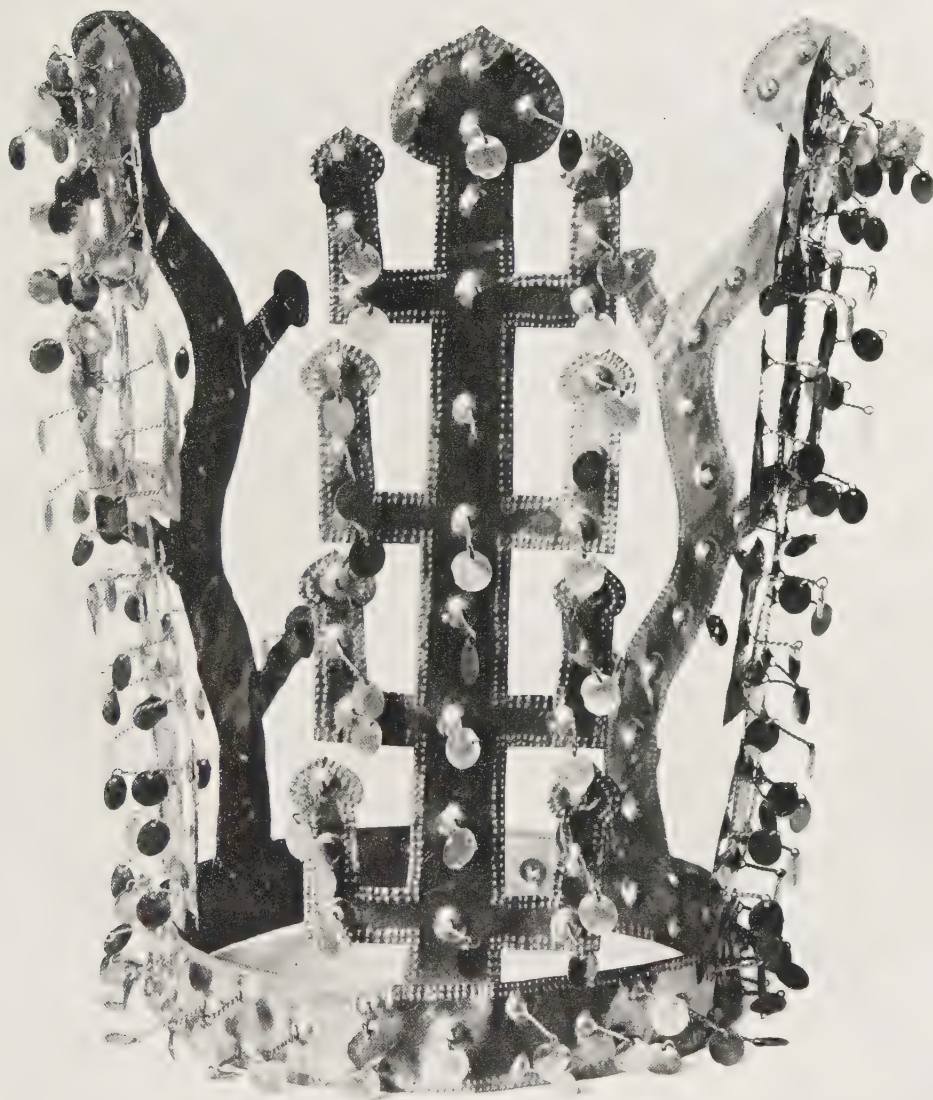


Fig. 491. Gold royal crown from Silla,
6th—8th century.
Government Museum, Söul.



Fig. 492. Helmet with gold pendants from the Silla period. Government Museum, Söul.



Fig. 493. Lacquer box with ornament, Naknang.

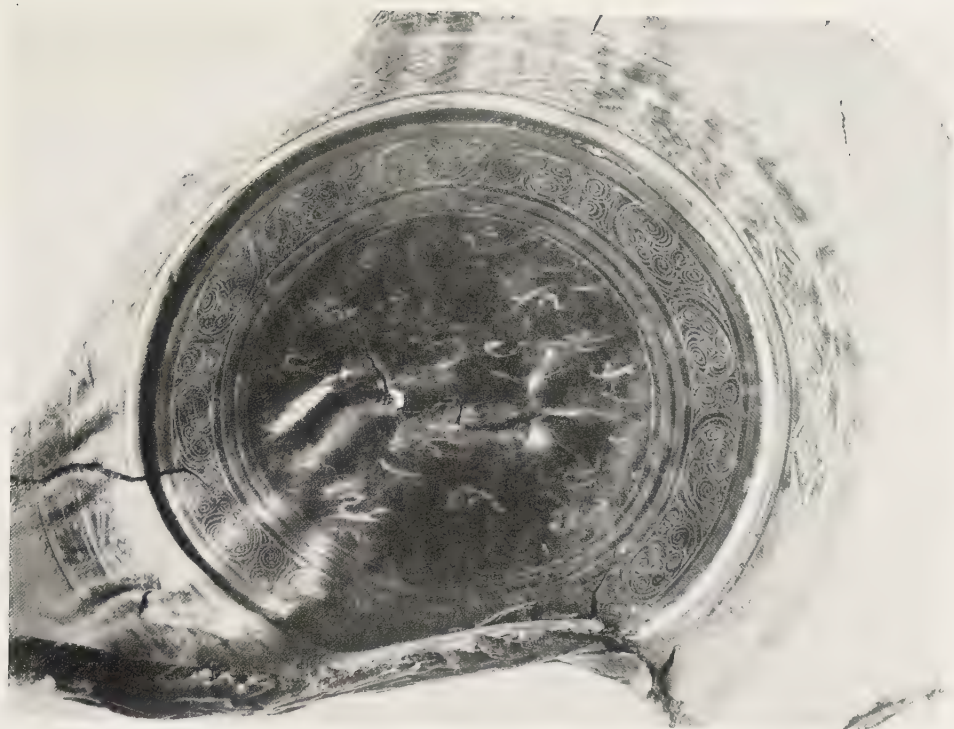


Fig. 494. Lacquer dish from Naknang. Government Museum, Söul.



Fig. 495. Lacquer dish from Naknang. Government Museum, Söul.



Fig. 496. Lacquered box, inlaid mother-of-pearl,
I dynasty. Government Museum, Söul.



Fig. 497. Lacquered box, inlaid mother-of-pearl,
I dynasty. Government Museum, Söul,

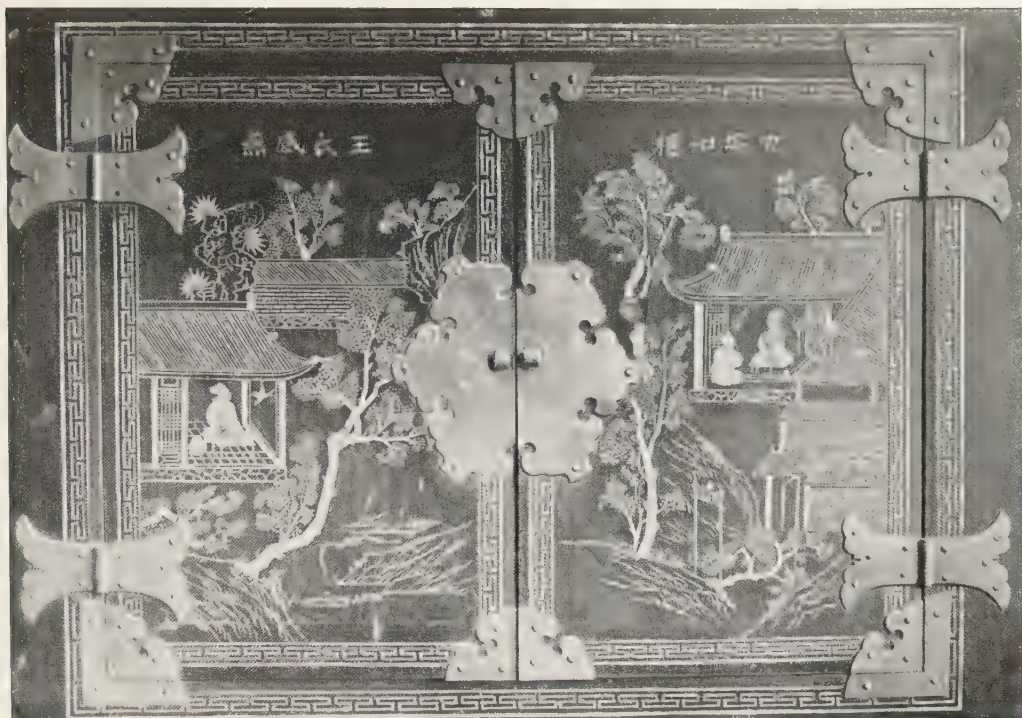


Fig. 498. Cabinet with lacquer and inlaid mother-of-pearl work,
I dynasty. Korea Museum St. Ottilien.



Fig. 499. Painted and inlaid lacquer wardrobe.
Private ownership of H. Henkel, Chemulpo.



Fig. 500. Carved wooden doors of the
Sökwangsa temple, 16th century.



Fig. 501. Carved table with stand in the library of the Pong-ŭn-sa near Sŏul, 17th century.



Fig. 502. Modern Korean furniture, Tŏkwon. Private.



Fig. 503. Carved bee-hive. Private ownership.



Fig. 504. Korean embroidery in picture-form, 18th century, St. Ottilien.
Photograph by P. Claver Grahamer.



Figs. 505—506. Korean-Chinese mandarin costumes with embroideries.

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